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In the making
an exploration of the inner change of the practitioner

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University of Dundee
School of Duncan of Jordanstone, Art & Design

IN THE MAKING

An Exploration of the Inner Change of the Practitioner

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Centre for the Study of Natural Design

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DECLARATION

This is to confirm that Mona Nasseri is the author of this thesis. Unless otherwise stated, all references cited have been consulted by the author. The work of which this thesis is a record has been created solely by the author, and this research not been previously accepted for higher degree.

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Signature:

ABSTRACT

This is a study at the interface of self, craft, and sustainability. It is a small part of a wider personal and social conjecture on the subject of 'change ' involving these three domains.
This research develops the proposal that the success of a profound social change, which in our time pertains to the change towards sustainable societies, lies in the likeliness of self-transformation in individuals.
Here the craft perspective is taken in order to link it to a large body of research in response to environmental and ethical concerns. However, unlike other object-oriented approaches with a similar purpose, the purpose of this research is to seek a greater contribution from craft practice when it is viewed as a transformation of the craftsperson. By referring to this human capacity, it argues, not only is crafting an inducement to self-transformation but also self-transformation can be regarded as a craft.

To support this argument, material is drawn from the literature on craft, sustainability, philosophy of the self and social and developmental psychology. The historical and developmental formations of the key areas of the research are explored and psychological factors that motivate desirable 'changes' are identified. This exploration is then supported by interviews, personal narratives and the active participation of the researcher in the actual practice of craft.

The research suggests that the state of self-actualization, where humanity reaches its fullness, is the destination to which the self needs to transform. It then traces elements involved in such a transformation back to their origin. This includes meanings and values leading to transformation, knowledge leading to meanings, experience leading to knowledge and the embodied connection between the self and the environment leading to experience. At the deepest level, it proposes a particular mode of relationship which is best described as craftsmanship or 'the craft way of being.' This process is also traced in the personal experience of the researcher.
This thesis concludes with an explanation of the concept of 'deep craft'. It proposes that the outcome of a deeper understanding of craft, which in effect widens the territory of craft activities, becomes manifest in the world in the form of 'care taking', essential for the 'change' towards more sustainable societies.

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The years that have passed while doing this research will be remembered not merely for the challenges, failures and achievements in academia but also for the friendships that turned this

journey into a delightful experience. I would like to express my deep tribute to all my friends particularly Hamideh Barmakhshad, Fiona Wood, Scott Dougherty, Nastja Hammersley, Arthi Manohar, Zahra Zohoor, Zoe Lloyd, David Sanchez and all my friends in the Natural Design Group, here and in various places in the world who brought laughter as well as insights into my PhD journey.

I cannot express enough appreciation to my family who gave me the best support I could ask for. I am particularly grateful to my mum, Farah, who has been my greatest teacher in compassion, and to my sister, Mina, who reached for my hand and touched my heart whenever needed, despite the geographical distance that separates us.

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A BIOGRAPHY OF BEING AND BECOMING

I was born and brought up in Tehran the capital of Iran, one of the most misunderstood countries in the world. Like most other lands, the history of Iran is filled with stories about victories and defeats of the rulers and adorned by names of poets, artists, philosophers and scientists whose contributions to culture and knowledge go beyond the boundaries of the nation. Nevertheless, the occurrences of the last 34 years obscured the cultural achievements and the glory of the Persian civilization under the shadow of political conflicts. Over these 34 years the country experienced a socio- political revolution in 1979 followed by a lethal war against the invasion of a neighbouring country in the 1980. The nation that survived these two major events had yet to face the domination of a growing dictatorship in the country.

Unlike the broadcasted image of Iran as a radically religious country, Iranians are among the least religious people in the region. However, this image that has been favoured by the Iranian regime after the revolution has planted and nurtured the culture of contradiction in Iran. For most Iranian citizens it is habitual to live a two-faced life: in the boundaries of their private life nothing can stop them from living a life their desire, whereas in the public they are expected to follow dictated social patterns.

Behind the misleading images of Iran that the regime and the Western media project to the world is the culture that Iranian people are highly proud of and that incorporates influences from Zoroastrianism, Islam and modernism. Despite the increasing anti-religious feelings among modern Iranians, due to the imposition of orthodox Islam by the Islamic republic, a majority of people embrace spirituality integrated with the culture which they distinguish from religion. Spirituality in Iran is closely associated with Sufism and imbued with the poetry of great poets such as Rumi, Hafiz, Khayyam, Sadi, Attar, and so on.

I was born in 1981 in a big tight family with strong roots in spirituality. My grandparents were involved in Sufi orders after their parents and Sufism, called Erfan in Persian, was a valuable heritage transmitted through generations to reach mine. Sufi beliefs were greatly appreciated in the environment in which I grew up, although not particularly practiced in its symbolic ways.

Attuned to this spiritual theme, Sufi art and poetry, also, ran through these generations, adorned walls, decorated homes and displayed the Sufi spirit.

From a very young age I become familiar with the multi-layered manifestations in the spiritual context. I became used to the idea that in the realm of spirituality in every poem that I read, every painting that I saw, or story that I heard there exists a deeper dimension, beyond appearances, that communicates something about love. Even today, I cannot claim to fully understand these deeper dimensions, and as a young teenager such an idea was of course no more than a borrowing from my surroundings. Not being able to match these deeper meanings to my actual experiences was one of the predicaments of my adolescent. Still, the existence of deeper realities beyond the surface nested in my mind and affected the way I thought of the world.

Aside from this intangible idea of deeper meanings, which I learned and inherited from my family environment, my desire to be capable of doing and understanding things self-reliantly, gave an important impetus to my personal experiences during my learning process. Perhaps it was partly my impatient young spirit, which taught me that, if I know how to make, fix, or do things independently, I will spend less time waiting to have it done by others. The other reason was surely the emphasis which was put on ‘do it yourself’ in my family.

Nevertheless, the importance of making or fixing things in shaping my personality was never so clear to me before entering university.

As Iranian culture places a great value on education, for the majority of Iranian youths almost the first 24 years of their life is pre-planned. Ideally they all go to higher education after school and reach as high level as they can in the university. However, due to limited resources, from the large number of students graduating from schools every year, only a selection can enter public universities. To be selected, all volunteers go through a two- round process: first a highly competitive national entrance exam, and second the choice of the discipline. A student is accepted in academia if the acquired score in the exam matches the required score of the chosen discipline. This process takes place annually and in the four categories of maths and physics,

life science, social science and arts. It was through this exam that the course of my life diverged from its pre-planned direction.

As a successful ‘maths and physics’ student in school I, like all my other classmates, saw myself as an engineer in one of the popular fields of the time (even now I am not sure what that field was about). In the first round my score from the exam assured me that I could secure a place in an engineering discipline. But then my mistake in prioritizing my choices in the second round, closed the door to higher education for me in the year I finished school. That was a major shock to me. I had never experienced failure on such a scale, particularly in the domain of education. In the year that followed that bitter experience, as I resumed preparing for the next year exam away from school and its environmental influences, I began to recognize my lack of interest in engineering. As my obsession with maths and physics began to fade, the appeal of art and design in the background strengthened.

With the support of my family, I made my life changing decision to repeat the exam in the category of arts and choose craft as my first option. This decision was followed by four years of craft study and practice in the University of Art in Tehran. For the first time, I found myself in an environment which was grounded in practice and personal experiences. Through these four years I experienced a variety of craft practices and found my interest particularly in jewellery making.

During these years I discovered the power of hands and satisfied my long lasting desire to be capable of being a source of creation rather than a follower of other people’s. Nevertheless, at the end of my study I experienced an unsatisfied need for intellectual understanding alongside my practice. I felt a gap between who I was and who I wanted to be. This gap was deepened by social and cultural values which restrained personal experiences, and family attachments, which had obscured my own beliefs and ideas amongst those of my family. To fill the gap I moved to Dundee in 2006 and studied the Master of Design at the University of Dundee.

The Master course was mainly a gateway to a PhD study. The move to Dundee, however, unfolded a world of ‘understanding’ opportunities from the very beginning. Such an understanding was particularly interesting as it reintroduced me to myself.

Having lived in Iran with dominant traditional-modern thoughts and value systems and living the modern-post modern life of a student in the UK, I found my self in a privileged situation to be able to personally experience these major value systems. An experience, which is normally made possible through time and over decades, I had it all at once like a time traveller. It was not the obvious cultural differences or arbitrary criteria pertaining to development that seemed appealing about being in such a situation, but the similarities and the common direction of the cross-cultural transformation which fascinated me.

I gradually began to re-discover and re-create myself by recognizing layers of social and cultural structures around my self. I found this experience of transformation in progress a valuable domain to be explored. This was made possible by being admitted for a PhD study at Duncan of Jordanstone in the 2008 and joining the very exceptional environment at the Centre for the Study of the Natural Design to undertake my research.

Under the supervision of Professor Seaton Baxter and Doctor Sandra Wilson and among colleagues from whom I learned extensively in conversations and friendships, the following research developed to explore the uncommon area of craft and transformation, one driven by my background and the other by my present engagement.

When I look back at the years through which this research progressed, I can boldly claim that, I lived my research. Like a craftsperson that learns, not by gathering information but through practice, I crafted the following research, not as a third person conducting a study, but as a practitioner experiencing it inseparably from the rest of my life.

PREFACE

This short note is aimed at facilitating the understanding and connection of the reader to this thesis and to allow him/her to align expectations to the principles on which the research study has been based.

The text that follows represents the culmination of work and learning that has taken place over the past four years (2008-2012).

As the title, *'In the Making'*, suggests, this is a narrative about an ongoing and endless process of *making change*, but before proceeding to the main body of the work I would like to call the reader's attention to the structural features of this thesis, which differ from that of a more conventional PhD thesis.

For example, this thesis is not structured like a conventional social science thesis and for that matter, like any scientific thesis. If it is to be categorized at all, then it fits best with works in the humanities. (See Table.1)

Science	Social science	Humanities
• **Introduction (Includes a review of the literature)** • **Methodology** • **Experimental results and discussion** • **Experimental procedures and instrumentation** • **Conclusion** • **Recommendations for future work**	• **Introduction** • **Review of the Literature** • **Methodology - Research Design** • **Data Analysis, Report, Results** • **Discussion** • **Conclusion**	• **Introductory chapter** • **Body chapters** The structure is determined by the internal logic of the study itself • **Concluding chapter**

Table 1. Structure of thesis in science, social science and humanities[1]

Analogous to studies in the humanities', the work represented here is a piece of reflective, interpretive research. The structure that is employed for this representation is meant to avoid any restraining formats in the sciences, which have been designed for experimental and report-

[1] (Monash University 2009)

based research and to allow the reader to relate to the research, not as an abstract text, but as an integration to the narrative of life.

The thesis that follows touches on a variety of subjects. To disentangle the various threads that such a variety conflates into the research, I draw information from different disciplines, most prominently from philosophy and psychology.

In justifying this breadth of the task, I would argue, as did Dr. Sandra Wilson, that contemporary craft was founded on an organic holistic theory of nature. The holistic and organic origins of the self are also beyond question. As this research is framed by these two subjects, I have tried to preserve this view of holism and to avoid fragmentary and reductionist methods and approaches in this study. However, this has not always been fully possible. For example, as I repeatedly state in Chapters 2 and 7, the very act of articulation reduces the wholeness to concepts and meanings, which, even at their best can only symbolize the whole.[2] For articulation to include a wider domain than the precise meaning of words and to bring it closer to the enigmatic sense of wholeness, I integrate short stories into the body of the work. By doing so, I hope to create, or better still, to simulate 'real life or liveliness', a dimension that is often missing from an academic thesis. These narratives embody and compliment the philosophical or psychological inputs discussed in the thesis. I also try to leave space for personal interpretation.

These narratives are found in the opening and closing sections (prologue and epilogue) and in Chapter 7. The narrative that begins in the prologue and ends in the epilogue implicitly communicates the research argument. In Chapter 7, where narratives are integrated with the general body of the chapter, they are distinguishable by the blue colour of their text. These narratives are aligned with the theme of each section and meant to connect the abstract meanings to the actual experiences.

Although this thesis has not been specifically written in any of the fields of psychology and philosophy, the nature of the research that it represents makes their considerable involvement

[2] See(Lakoff & Johnson 1980; Risatti 2007)also Goran Sonsson's "from the meaning of embodiment to the embodiment of meaning" in (Frank & Ziemke 2008)

inevitable. Since the time of ancient Greece the subject of ‘self’ has been the property of philosophy. It was then taken over by psychology in more recent times. Exploring this territory in my thesis without consulting these two fields would be like walking in a new land without a map. Nevertheless, as the map is not the territory, the information provided by philosophy, psychology, and in recent years neuroscience, does not sufficiently compose the whole case of the self and self-transformation. Likewise, the ideas that are discussed in relation to the self in Chapters 3, 5 and 6 are in fact road maps of self-transformation, whereas the real self is that which runs through and becomes transformed by the actual practice of doing this research. In Chapter 7 this ‘real’ self joins the general narrative of the thesis and communicates the conceptual explorations of the previous chapters in the body of experience.

PROLOGUE

The following story is relates an incident in March 1988 when I was 7 years old and on a visit to my uncle's orchard in Karaj, in the province of Tehran, Iran.

The story is central to the issues discussed in this thesis and to the long journey I have made over the quarter of a century since then.

The Touch

He took a deep breath and filled his lungs with the fresh air. Then he sat there, next to the lake, and stretched his arms towards the water. The *touch* of the freezing water on his hands brought a smile to his face. He looked at me and said: if you can keep your hands in this water for one minute, I'll give you a prize.

Me: What's the prize?

Uncle: I'll buy you a young a tree.

Me: A tree? What am I going to do with the tree?

Uncle: You plant it in your land. Then you water it. You take care of it and become friends with it.

Me: That would be such a boring friendship.

Uncle: I don't think so. Trees have wonderful stories to tell. Don't you like stories?

Me: I do like stories but trees can't tell me any story because they don't talk.

Uncle: Yes, they do. You just have to learn their language.

Now he had my attention. There's hardly anything more intriguing to a 7 year-old than the idea of having a secret language to communicate with trees.

Me: Do you know the tree's language?

Uncle: Yes, I do.

Me: Did these trees teach you how to talk to them?

Uncle: Yes.

Me: Are they talking to you now?

Uncle: Of course!

Me: What is this one saying?

He walked close to the tree next to me, *touched* its trunk with both hands. Then he gently took a hold of a slim stem from the lowest branches with one hand while still *touching* the trunk with the other. After a moment of silence under my curious gaze uncle said:

The tree says that we should not expect any peaches from her this summer. She is tired and wants to rest.

Me: Is she sick?

Uncle: No but she needs more attention.

He knelt on the ground and touched the soil under the tree and continued: the soil is saying it needs extra help to keep the tree happy.

Me: Do you speak soil's language as well?

Uncle smiled and said: soil and tree are good friends. I should be able to talk to the tree's friends if I want to be friends with her.

He then stood up and took another deep breath, this time as if he was trying to smell his favourite scent that reminded him of a good friend.

Uncle: It will rain this evening. We can go home now. Clouds will water the rest of these trees.

I looked at the sky and a few white clouds in it.

Me: Did the sky tell you about the rain? Do you speak with the sky like you do with trees and soil? You are joking about all these, aren't you? I don't believe you!

He gave me a big smile and said: I would teach you how to speak to trees and soil and water and sky and everything else in this land if you lived here, but now that you have to go back home to the city soon, I can only tell you a secret, but you have to figure out how to use it yourself.

Then he looked into my eyes, which were now glowing from the excitement of learning a secret, and held my small hand with both his wide hands. I still can remember the warmth of his hands and the feeling of closeness, warmness, and safety that suddenly appeared in my hands from the *touch.* It ran all the way from my fingertips to my head and to my feet.

Uncle said: For you to talk and understand the language, you always need to let the tree, the soil, the water, the sky, the birds and everything and everyone around you *touch* here, and he put my hand on his chest over his heart, and said: *touch* and feel the others here and speak to them from here and they'll always talk back to you."

He put my hand on my chest on my heart.

Fig 1.The orchard

CHAPTER ONE

INTRODUCTION

1.1.Defective Relationships and Crisis of the World

We are all residents of the world in a time when fundamental changes in the way we live seem inevitable.

On the one hand, there is the almost overwhelming global broadcasting of news of continuous wars and violence over power and resources. Half a century after the 2nd Great World War (1939-1945), the military historian John Keegan (1994) estimated that there were 50 wars going on at any one time where 1000soldiers and 5000 civilians were dying per day every day amounting to more than 2 million deaths per year.[1]The war in Iraq cost the USA $162,000,000,000, enough to combat global hunger for 6 years.[2] There are also racial and religious conflicts and political conflicts and uprisings for and against tyrannies, all of which demonstrate a defective interrelationship between humans on a global scale. On the other hand, there is climate destabilization, loss of biodiversity, a decline in natural resources and the whole question of the future liveability of the planet, again suggesting a blemished relationship between humans and the ecosystem. Yet it would require the resources of 3 planet Earths to provide all of the World's population with a standard of living equal to that of the richest societies.[3]

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[1] (Keegan 1994)
[2] (National Priorities Project 2005)
[3] See for example, current population is three times the sustainable available at: www.worldpopulationbalance.org/3_times_sustainable the sustainable level.

Even at the individual level, there are increasing numbers of people with psychological problems and, in particular, a growing rate of depression in affluent societies. It is estimated that there are more than 350 million people in the world who suffer from some form of depression which affects their motivations, emotions, thinking, behaviours and social relationships. More women tend to suffer from depression than men with an estimated lifetime risk of 10-26%. For men it is nearer 5-12%.[4] Robert Whitaker (2010) refers to the wider field of mental illness as an epidemic, a modern plague. In the USA he estimates that it disables 850 adults and 250 children every day. In 2007, the disability rate for mental illness in the USA was 1 in 76, double what it was in 1987 and 6 times what it was in 1955 and it is now the leading cause of disability in children.[5] Once again, this would suggest unhealthy inner relationships between humans and their own selves. It is of some significance for this study (see later) that in all 3 cases of strained relationships- between humans and ecosystem, humans and their societies, and individual humans and their own selves- an important factor in easing these problems lies in understanding and enhancing the inner state of individuals.

There is now no doubt about the interconnectedness of these social, ecological and personal relationships. Similarly, there is no question of prioritizing any one of these over the others. As Ian Burkitt puts it, 'life is a relation that can only be sustained as an ecology, as a series of interrelationships between different life forms, and between these life forms and the environment. If there are changes in one of these life forms, or in any aspect of the environment, then this has consequences for all the others and the whole ecology of life may change.'[6]

1.1.1.Sustainability

Now that we are more aware of such interconnectedness, we are looking for a change that will compensate for these destructive relationships and their unwanted subsequent effects. This kind of change is today encapsulated in the concept, and we hope, the practice, of sustainability.

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[4] (Gilbert 2009, pp.3–13)
[5] (Whitaker 2010, pp.3–11)
[6] (Burkitt 1999, p.16)

However, despite a great deal of recent study, there appears to be no agreed comprehensive definition for this term.[7] Most of the current definitions stress one or two aspects while leaving others only lightly touched. Yet, as Grober(2012) reminds us there is some historical evidence and a long cultural memory of several groups of human beings who have lived sustainable lives and believed they were doing the right thing by living in harmony with nature. So humanity has some past experience of sustainability although practiced in totally different circumstances from those in existence today. Grober also points out that the term sustainability (nachhaltigkeit) was used and documented as early as 1713 in Germany by Carlowitz and rigorously implemented in forestry management.[8] Brundtland's much more recent use of the term seems to be more politicised and less precise. However, drawing from some of these more recent definitions, sustainability still appears to refer fundamentally to a harmonious relationship between humans and their natural environments, and to encompass human social and economic concerns and products. [9]

The sustainability movement, or as some writers refer to it, 'the sustainability revolution', is a global movement which promotes the idea of change in economic, ecological and social aspects of societies across the world.[10]

David Orr compares this sustainability revolution with the Enlightenment of the 18th century and, in his words, it is even 'more sweeping by far'. He writes,

'The sustainability revolution is nothing less than rethinking and remaking our role in the natural world. It is a recalibration of human intentions to coincide with the way the biophysical world works. It is slowing down to the rhythm of our bodies, convivial association and nature. The concern for our longevity as a species represents a maturing of our kind to consider ourselves first as " plain members and citizens" of an ecological community, and second as trustees of all that is past with all that is yet to come- a mystic chain of gratitude, obligation, compassion and hope.' [11]

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[7] For example (Kossoff 2011; Edwards 2005)
[8] (Grober 2012)
[9] (Bosselmann 2008)
[10](Edwards 2005)
[11] (Edwards 2005, pp.xiv– xv)

Since the 1970s, when the term sustainability was first given its contemporary meaning, it has found its way into governmental sectors, educational institutions, construction, managerial and legal systems, etc. The popularity of the sustainability movement makes it the dominant *meme* of our time. [12]

If consumerism is still the prominent feature of modernist societies and globalization the central theme of cross-cultural negotiations, environmental and humanitarian concerns are once again becoming an important feature of global concern and the subject of international negotiations. However, it is too soon and rather naïve to be carried away by the political and corporate gestures now wrapped in sustainability slogans. Along with the increasingly general appeal of sustainability, the theme has been 'hijacked', not unexpectedly, for commercial and promotional reasons. Even some of the notoriously hard-line profit-oriented corporations now use the popular theme of sustainability for public attraction and to standout in the competitive market. Nonetheless, the wheels of 'business as usual' in the corporate domain do not rest for a moment, let alone for reconsideration and real adjustment toward sustainability. [13]

It is no surprise that in the face of such deceit many environmentalists have advocated active resistance as an important part of their sustainability strategy. Lierre Keith (2011) expresses her frustration and anger with the way the idea of sustainability has been desensitised by both corporations and 'popular' believers thus, -*' the word sustainable – the "Praise Jesus" of the eco-earnest- serves as an example of the worst tendencies of the alternative culture. It's a word that perfectly meshes corporate markets' carefully calculated upswell of green sentiment with the relentless denial of the privileged. It's a word I can barely stand to use because it has been so exsanguinated by cheerleaders for a technotopic, consumer kingdom come. No doubt the vague promise now firmly embedded in the word- that we can have our cars, our corporations, our consumption, and our planet, too – is both treason and heresy to the emotional wellbeing of most progressives. But here's the question: Do we want to feel better or do we want to be*

[12] Referring to John Dawkin's idea about the cultural evolution through replication, imitation and transition of memes (conceptual componant) from one person to another. .(Dawkins 1989)
[13] (Parr 2009)

effective? Are we sentimentalists or are we warriors?'[14] She 'takes no prisoners' with her powerful exhortation. '*For sustainable to mean anything we must embrace and then defend the bare truth; the planet is primary. The life-producing work of a million species is literally the earth, air, and water that we depend on, not human activity – not the vacuous, not the sublime- is worth more than that matrix. Neither, in the end, is any human life. If we use the word "sustainable" and don't mean that, then we are liars of the worst sort; the kind who let atrocities happen while we stand by and do nothing.'*[15]

Unlike the empty gestures and blatant advertisements of big corporations, the real voice of sustainability is heard from, as Orr puts it, 'people and small organisations with long names and short budgets.' These are people who start the change with the power that the realization of their place in the world has invested in them. Such a realization underlies the narrative of this thesis.

1.1.2.Self

Although sustainability is occasionally regarded as a *revolutionary* movement in economic, social and environmental contexts, it is, arguably, a product of an *evolutionary* movement in the context of world history. Social equity and a harmonious relationship with the natural environment from which the principles of sustainability have stemmed, are now embedded in and partly nourished by post-modernist values and perspectives. In this respect, post-modernism deviates from the modernist disconnected view of the world. In contradiction to modernism's conviction that the only truth is the objective one arrived at through a rational, impersonal and lawful process, post-modernism embraces the perspective-oriented multiplicity of truths. Also as a part of this opposition, post-modernism tries to abrogate modernist values by reconnecting to nature, and bringing into focus this previously marginalized stratum of society. [16]

Even so, this pervading vision of plurality and perspective-oriented reality also has other side effects. Once this objectivity is rejected to accommodate the meaning of things, one is faced

[14] (Keith et al. 2011, p.25)
[15] (Keith et al. 2011, p.25)
[16] (Gergen 1991; McIntosh 2007a; Wilber 2000b; Beck & cowan 2006)

with multiple meanings of a single thing drawn from different interpretations, perspectives, and life conditions. In this context Gergen asks, 'if " what there is" depends on the perspective one brings to the situation, if these perspectives are biased by values and ideology, constrained by literary conventions, and ambiguously related to a world outside themselves, then what consequence is the assumption of a thing- in-itself?'[17] This, of course, raises a fundamental question. What authority now, can proclaim the meanings of things, events and behaviours and provide the criteria of evaluation? This used to be done by tradition, religion and reason during the period of traditionalism and modernism. Many writers, among them Touraine, Baumeister, Gergen, and Bellah et al[18] believe that such an authority is now placed on the *self*.

Using Baumeister's argument, I will later explain in Chapter 5 how the self in our time has adopted the value base.

Placing such a responsibility on the individual's self, naturally leads to major changes at the collective and cultural levels. Alain Touraine argues for the emergence of a new paradigm in our time, which embodies a transition from the world of societies to the world of individuals, where 'the actor is oriented towards herself.'[19] He believes that, unlike the previous era when our attention was centred on the outward; towards material production, consumerism, discoveries of science and the 'conquest of time and place', in the current era, it will to be the inward direction that wins our attention.

Unlike some other post- modern critics who adopt a tone of 'blaming the past' in order to praise the transition to the present, Touraine sees such a transition and its consequences as a natural aftermath of modernism. He concludes that, 'We have been so transformed in all the aspects of our existence, both positively and negatively, that we have returned towards ourselves, towards our ability to act, invent, react, in such a way that we have ceased to define ourselves as the masters of nature and regard ourselves as responsible for ourselves, as *subjects*.'[20]

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[17] (Gergen 1991, p.112)
[18] (Gergen 1991; Baumeister 1991; Bellah et al. 1985; Touraine 2007)
[19] (Touraine 2007, p.102)
[20] (Touraine 2007, p.91)

Nevertheless, emerging from what Touraine refers to as a 'subjective paradigm', does not mean undermining the influence of media, advertisements, propagandas, social standards, cultural influences and other situations, which intrude in a personal evaluation by external values. In fact, it is this delusion of subjectivity which blurs the line between selfish and self-aware behaviours and the pursuit of self-interest is confused with self-actualization.

The subjectivity, which I equate with the concept of selfhood, is the state of 'self-presence'. As Touraine points out, self- presence 'begins with a presence to the body, to breathing or movement.'[21] Such a simple beginning, which evolves through daily interactions, can revolutionize our relationship between the self and the world. It can offer the kind of change that the pursuit of sustainability demands, in a deep and fundamental way.

Approaching the practice of sustainability from the domain of the self may appear controversial when it is usually collectivity that is accepted as being at the core of sustainability. This may also seem to be at odds with the subject- oriented views such as Touraine's. Many of the advocates of sustainability find the emphasis that is put on the subject of the self to be pathological as it may lead to further individuations of people and fragmentation of societies. In this thesis however, I make a clear distinction between the self-awareness, which connects the person to the whole, and individualization which separates the person from the whole. Changing from individuation and moving towards self-awareness is what this thesis argues for and which connects this study to the subject of sustainability.

1.1.3. Craft

In this brief introduction, it has been my intention to stress the centrality of the subject of 'self' in our time and particularly in relation to the transition towards sustainable societies. It has also provided me with an opportunity to introduce the next theme of this thesis: Craft.

[21] (Touraine 2007, p.102)

The subject of craft and craftsmanship, which for a long time was buried under a mass of industrialisation and design propaganda, has recently been recovered and brought back to the surface.

Christopher Frayling writes, 'craftsmanship has again become fashionable in high places, just as it did during previous recessions. In the boom times of the early 2000s, the public talk was of design; now it is more of craft, a shift which mirrors the parallel move from 'the creative industries' to the 'productive industry' and manufacturing.'[22] The permeation of craft into popular culture, as Frayling points out, is evident through the repeated use of the word in various fields from fashion, industry and entertainment, even into social and political areas. However, unlike Frayling, I do not believe this popularity signifies a shift from a creative to a productive industry. On the contrary, I believe such recognition is a sign of disapproval and rejection of the system that encourages productivity over creativity.

The astonishing variety of commodities and innovations may suggest that the modern human is the most creative of all the human species, but this creativity is invested heavily in the outer world. We are lost in artefacts[23] that we have created and to which we have become addicted. Nevertheless, that crucial aspect of creativity, which pertains to our inner world, has been widely neglected. This lack of interior creativity becomes most apparent when external pressures and difficulties, such as those generated by economic and financial turbulence, remind us that we live a life that is planned and manipulated for us by others. Rejection of such a life suggests embracing something different- the opposite perhaps!

Where the consumerist life commends 'buying', the opposite encourages 'recycling', 'fixing' and 'making'. Where both technology and globalization force fragmentation into the workplace[24], eclipsing the vision of the whole, and leaving us with an unsatisfied need for making a difference (unless we are told to do so by authority), the opposite suggests masterful control of the job and doing work which rewards us with the sense of capability and

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[22] (Frayling 2011, p.7)
[23] Artefacts are not only limited to objects but they includes every human made phenomena such as nations, politics, religions, social systems, etc.
[24] (Gratton 2011)

accomplishment. And where the speedy life style adds up the stress and removes the joy from everyday schedules, the opposite suggests living a life in 'flow' and at a pace that matches the natural rhythm of growth and change. Where the competitive, materialistic life fails to provide happiness[25], the opposite may offer a better quality of life.

Not surprisingly, this example of the opposite life style comes near to craftsmanship or as I refer to it in this thesis, 'the way of craft'. It seems that industrialism, which once led craft to the verge of extinction is now bringing it back on stage. Only this time, craft is used not merely as a means of production, but as a source of inspiration for an alternative life style.

In line with this new approach to craft, this thesis is less concerned about craft as a genre and less involved in discussions about theories of craft, craft's place within applied or fine arts or its unappreciated past in the bloom of modern art and design. Where I enter the discussion on the comparison between art, craft, and design in Chapter 2, I only do so in so far as it is necessary to clarify the 'way of craft' as it is developed through the rest of the thesis.

Therefore, this thesis avoids the view of craft as object oriented, whether in its contemporary or traditional form. It has no tendency to follow the line which Paul Greenhaulgh describes as craft.

'Contemporary craft is about making things. It is an intellectual and physical activity where the maker explores the infinite possibilities of materials and processes to produce unique objects. To see craft is to enter a world of wonderful things which can be challenging, beautiful, sometimes useful, tactile, extraordinary; and to understand and enjoy the energy and care which has gone into their making.'[26]

Instead, the argument of this thesis is grounded in and inspired by the works of authors such as Mark Fraunfelder, who wrote '*Made by Hand; Searching for meaning in a throwaway world*', Matthew Crawford, the author of '*The Case for Working with your Hands: or why office work is bad for us and fixing things feels good*', and Richard Sennett and his recent study of '*The*

[25] (Docwra 2008)
[26] (Victoria and Albert Museum 2011)

Craftsman'. Most of all, however, it is influenced by Carla Needleman and her inspirational book '*The Work of Craft*.' All these authors have discussed craft beyond the boundaries of the object and of making things. They have uncovered a deep potential in craft, which when realized, promises a change towards a better quality of life.

Within this realization, I am particularly concerned in this thesis with the conjunction of craft and 'self'.

1.1.4. Self and Craft

As mentioned earlier, we appear to be in a transition towards subjective societies.[27] The expansion of pluralism and the interpretive culture in modern societies on the one hand, and distrust and disappointment with traditional and modern values on the other, have turned the self into its own source of authority and evaluation. Nevertheless, the maturity of the self, and its capacity to recognize situations where external influences should be embraced or where those internally valued should be authorized, is still in doubt. Such a capacity finds more relevance in our time, when on the one hand, in pursuit of sustainability, qualities such as care and responsibility, empathy, ethical and moral behaviours, driven by connectivity and relationship, are strongly demanded and on the other hand, in pursuit of a better quality of life, autonomy and immunity from the influences of others is also desired.

Selfness and otherness, although they seem to belong to opposite ends of a spectrum, are according to Abraham Maslow, both embedded in the state of self-actualization, which is potentially available to any individual. This is the state at which, as Maslow has put it, humanity reaches its fullest essence.[28] Chapter 5 of this thesis includes a description of Maslow's state of 'self actualization'. It also explains the state of 'development beyond autonomy' in which Robert Kegan, the contemporary developmental psychologist, features a similar state of self-actualization as a part of his theory of meaning-making.

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[27] Within the domain of legal rights

[28] (Maslow 1970, Maslow 1968)

The conjunction of 'craft' and 'self' from which the thesis proceeds is at the point of self-actualization.

Sandra Wilson has already pointed out the linkage between the two subjects. In her doctoral thesis titled as *'The Organics of Craft: the Influence of Goethe's Holism'* she argues for the organic and holistic foundation of modern craft on the one hand, and makes connections between holism and self-actualization, on the other. Wilson suggests that (in an organic paradigm) craft emerges from the desire to be fully human and so provides opportunities for self-actualization. She notes, 'craft is the power of the actualised self and is perhaps related to the etymology of crave for what is it that we crave the most- namely the desire to be fully human.' [29]

This thesis further develops the ground laid by Wilson, on the self-actualizing power of craft, whilst being indirectly navigated by sustainability.

1.1.5.Sustainability, Self, and Craft

The relationship between craft and sustainability is not new and many craftspeople in the UK joined the movement decades ago. Recent research by the Craft Council shows that many makers have responded to environmental and ethical concerns by implementing changes in their practice. These changes have been mainly directed at the object end of practice by using recyclable and sustainably-sourced materials, introducing low impact alternatives, or raising awareness of environmental issues through exhibited work.[30] Without undermining the significance of such an approach, this thesis argues for a greater contribution of craft practice in moving the practitioner towards self-actualization.

The connection that such a contribution would make with sustainability may not seem as apparent as reducing carbon emissions, applying renewable energy, or recycling, but it impinges upon the very root of these behaviours. Transformation towards self-actualization leads a person into seeking sustainability at a level of maturity where a 'sustainable way of being' becomes a

[29] (Wilson 2006, pp.212–213)
[30] (Yair 2010)

desired, internally and intrinsically valued way of being, rather than one adopted merely as a consequence of guilt and ethical obligations.

John Foster, a critic of'current policies on sustainable development, in his book *' The Sustainability Mirage"* approaches sustainability through 'life meaning' as a human condition driving people's actions and behaviours. He terms this approach '*deep sustainability*'. In explaining this terminology, Forster writes: it is deep because …'[it] compels at the deepest human level, the level at which we are ourselves subjectively-given natural forces, vectors in the vast impersonal ongoingness of the life we are called on to respect.' [31] He emphasizes that deep sustainability does not discard the 'conditions of the modern civilization', but it aims to transform them from within. 'For the business of doing so, the metaphor of *depth,* as against (horizontal) length, does serve the associated focus on the roots of life-significance in the present.'[32]

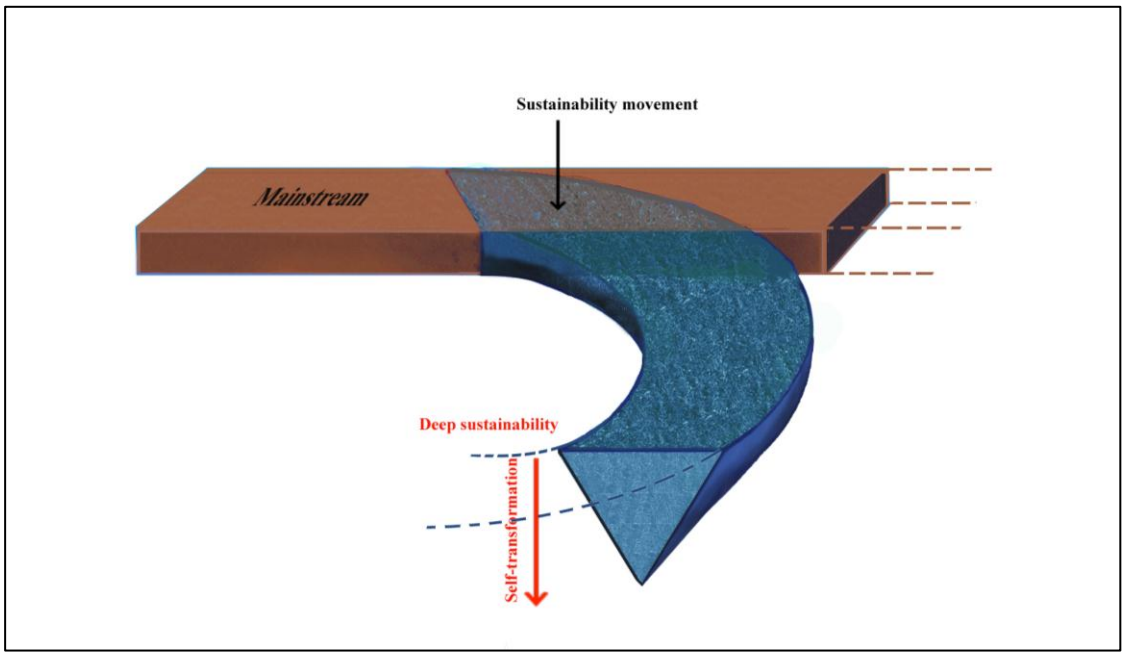

Fig 2. Deep-sustainability

In the current thesis, I borrow Foster's term of "*deep sustainability*" and I also adopt his perspective in approaching the subject of sustainability, which is premised on what needs to be

[31] (Foster 2008, p.97)
[32] (Foster 2008, p.98)

done now to improve the quality of life for us, the present residents of the world, and for future generations who will be taking over our residency. (Fig.2)

However, the aim of this thesis lies deeper than 'meaningfulness of life' which in Foster's view 'commits us to sustainability'. Meanings that drive actions and behaviours and form our way of being in the world are themselves rooted in other human conditions- namely experience and embodiment. Therefore, through Chapter 5 and 6 of this thesis I carry out a reverse inquiry in order to trace those elements involved in self-actualization (as the ideal way of being), back to their origins. This includes meanings and values leading to transformation; knowledge leading to meanings, and experience leading to knowledge. At the deepest level of this inquiry in Chapter 6, I reach a particular mode of relationship addressed as 'embodiment', which is best described in this thesis as 'the way of craft'. (Fig.3)

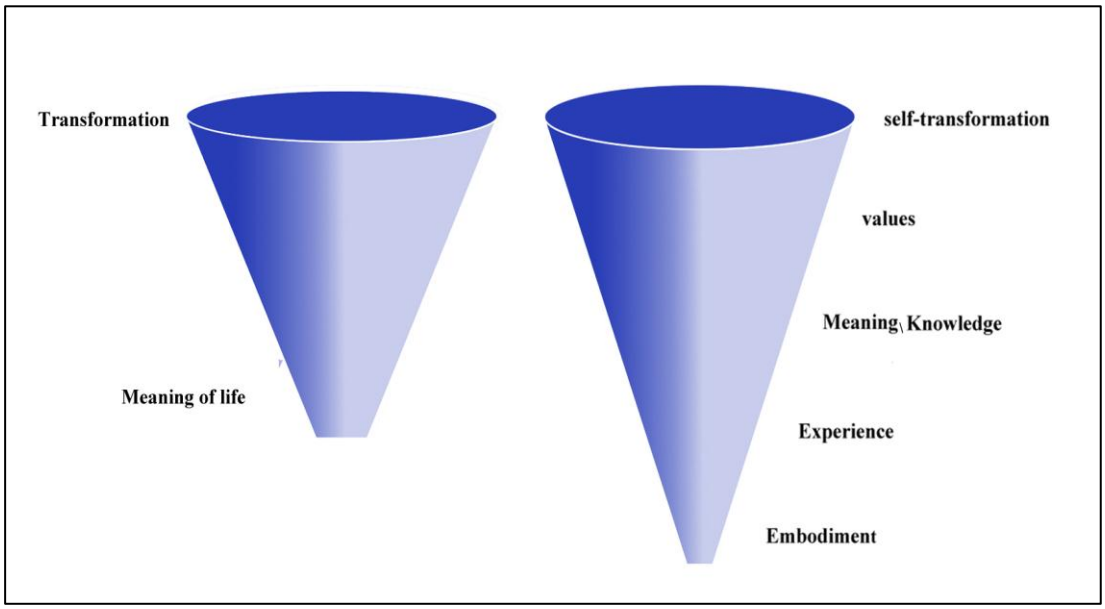

Fig 3. John Foster's deep sustainability on the left, '*In the Making's*' deep sustainability on the right

1.2. Aims and Objectives

The intention of this thesis is to bring together, such evidence as there is, which would seem to confirm the bigger contribution which craft makes to sustainability through the transformation of the craftsperson. In pursuit of this intention, it aims to conceptually and, to some extent,

experientially develop the reasons which might reaffirm the above claim on the transformative quality of craft.

The aim is to achieve this through the following objectives:

1- To elucidate a meaning of craft that is *deeper* than the common view of 'making things' suggests. This, I believe will be found by understanding craft in terms of the relationships it creates, rather than focusing on the substances through which the relationships are made.

2- To establish a relatively general and inclusive idea of the self (sufficient for a thesis on craft and sustainability).

3- To identify a possible pattern or direction in which the transformation of the individual may take place. Whilst this is most likely to be found in the biological or psychological nature common to all humans, nevertheless, as external influences have a significant share in an individual's transformation, the influence of cultural factors on such a pattern cannot be overlooked.

4- And finally to find a meaningful connection between *deep craft* and self-actualization in a situation where the type of relationship that craft creates (objective 1) is placed in the pattern of human transformation(objective 3).

1.3. Methodological Approach

This thesis is presented as a *descriptive, correlational*, and *explanatory* piece of research. Through conceptual inquiries it *describes* the two phenomena of "craft" and "self-transformation" and attempts to discover a *correlation* between the two. And finally it *explains* and clarifies the "why" and "how" of such a relationship.

So, this research study emerges from a question pertaining to the role of craft in transforming the craftsperson towards self-actualization. As the aims and objectives suggest, the approach is to try to answer this question and to test this hypothesis mainly through the theoretical, historical and philosophical information provided by the literature from the humanities and social sciences. This information, in Chapters 2 and 3, is particularly directed to the first two

objectives and to loosely describing the two concepts of “craft” and “self”, (these loose definitions become more precise as the thesis progresses)

Chapter 4 and the first few sections of Chapter 5 are devoted to responding to the third objective and to dealing with the subject of transformation, thus drawing from the sociological, historical and psychological literature.

To satisfy the fourth objective and to find a relationship between craft and self-actualization, an empirical approach would be impossible in the time available for this research. Exploring this correlation by documenting the changes that a craftsperson would experience in the self throughout the journey of craftsmanship would require years of observation. Therefore, I have used the technique of a reverse inquiry to clarify such a relationship. This inquiry envisions the state of self-actualization, as the aim of transformation. This can be imagined as the top of an inverted cone which is then uncoiled to exposed the elements which lead to self-actualization. The deeper the penetration, the more fundamental the element. (Fig.4)

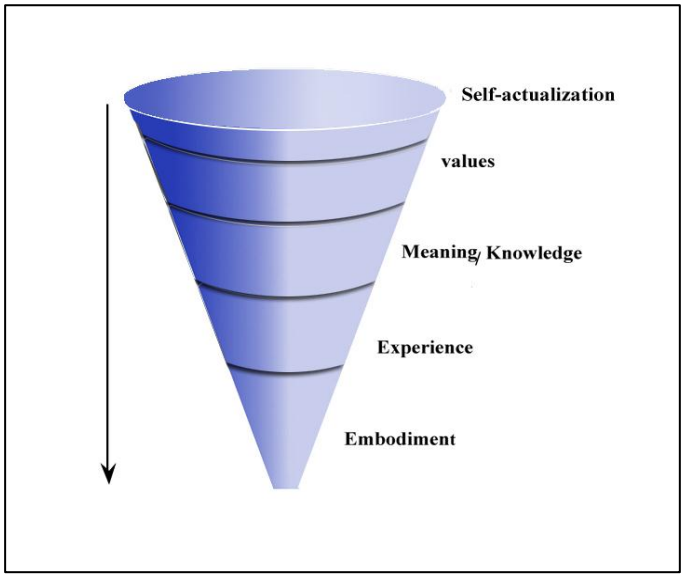

Fig 4. Reverse inquiry

In addition to the literature review, the other method that guides this research towards its aim, particularly in Chapters 5, 6, and 7 is reflective practice. This may appear to contradict the earlier claim for the theoretical nature of the thesis, but, as the thesis progresses into the final chapter, the apparent contradiction is resolved. This is achieved through research explorations in

which the very acts of being, living and researching turn to craft practices through which the self is transformed. It is reflection on such practices which, together with introspection, navigates the research through a diversity of available ideas and theories. This part of the research is supported by reflection on the practice of making things, as well as conversations with makers. Although this layer seems to be peripheral to the central narrative, it in fact plays an important role in not only solidifying the abstract explorations, but also in making connections between the *common* and *deep* meanings of craft.

1.4. Outline of the Structure of the Thesis

Having briefly explained the logic of the narrative of the thesis', its underlying principles, its aims and objectives, and its methodological approach, the thesis proceeds in Chapter 2 by inquiring into the concept of craft. This includes a light touch on some of the available craft theories. However, as craft in this thesis is discussed in the context of sustainability and in relation to self-transformation, the focus is quickly turned away from the object of craft and transferred to the craftsperson. The physical, biological and psychological impacts that 'making' leaves on the maker from the viewpoints of human evolution and individual development are also discussed. The chapter ends with a comment on the subject of craft knowledge or craft epistemology, which accommodates the relationship between the maker and the world. At this stage, this subject is merely descriptive and not thoroughly explored. A deeper inquiry is carried out in Chapter 6.

Chapter 3 considers the subject of 'self' from a philosophical-historical point of view. It follows the transformation of the idea of the self from ancient to modern times by drawing from the work of a selection of philosophers who I believe contributed to the formation of the contemporary views on the self. This inquiry ends with a more detailed description of Hegel's philosophy. My choice of Hegel is due to his influence on the formation of an idea of the self which is essentially dynamic and 'developmental', and is a view of the self that was later used to constitute the discipline of developmental psychology.

The subject of 'development' contained in Chapter 4 is discussed in the context of value systems. Traditionalism, modernism, and post modernism are the three significant value

systems, which are frequently referred to throughout this thesis. They may also occasionally represent historical periods. The concept of 'development', in personal and social terms, is explained within these three value systems.

In Chapter 5 , development, as the way of 'being' and 'becoming', is discussed in relation to biological and psychological needs for survival and autonomy. Later, it moves deeper into the domain of meanings and values which are substantial factors in directing the way of one's being and becoming in the world. In doing so, it draws information from Robert Kegan's theory of meaning-making and adopts his proposed pattern of 'development'. At the end of Chapter 5 the inward inquiry reaches the domain of 'experience'.

Chapter 6 follows the historical approach to the way in which 'experience' is defined and regarded in relation to meaning production and the formation of abstract knowledge. This historical inquiry arrives at the contemporary ideas of cognition inspired by holistic and ecological ways of connecting to the world. The chapter proceeds by penetrating yet deeper into the basis of experience in order to reach the realm of embodiment. It concludes with the assertion that embodiment, by accommodating the relationship between the mind, body and environment, lies at the very foundation of every connection between the self and the world. Appropriately, part of this investigation, in the form of a reversed inquiry, is intended to be congruent with the concept of 'depth'. In this way, I try to facilitate the visioning of the deep rootedness of our way of being in the mode of 'craftsmanship' while also describing it through the thesis narrative. Otherwise, the subjects of embodiment and experience closely linked to craft discourses and actualized in craft practice, are in fact the base from which the rest of the research originates. This becomes apparent in Chapter 7, which presents the practice involved in the research through narratives.

Chapter 7 adopts a different voice from the other chapters. This part of the thesis aims to communicate the relatively abstract ideas of the previous chapters on the body of experience. To do so, it adopts an opposite upward move, from 'embodiment' at the bottom to 'the way of being' (or the transformed self) at the top. The three sections on Apprentice, Journeyman, and Master in Chapter 7 symbolise this upward move. In this final Chapter, different narratives and

voices are integrated in order to propose that craft as practice is an extensive territory which includes a variety of everyday activities and relationships. This also includes the practice of crafting this research, which has undeniably transformed the researcher, just as any other craft practice does.

CHAPTER TWO

CRAFT: From the Artefact to the Craftsperson

2.1.What is Craft?

Ask almost any member of the public as you walk down the high street of town or village what 'craft' is and you will likely get two versions of the same story. It is either the making of something or the objects that are made. In both cases however, they refer to the same thing which involves specialists referred to as craftspeople who make usually by hand, relatively small artefacts in small numbers, often in novel, unique and unusual design, from easily recognised and obtained materials. Wood, metal, clay, wool, and even precious metals like gold and silver. The artefacts vary in price and quality.

Look in any reasonable sized bookshop and there are usually several shelves of books referred to as 'craft' covering subjects like embroidery, pottery, jewellery making etc, etc.

But 'craft' can be much more than this. Much more than just the difference between a skilful maker and the purveyors of the trivial.

If however you extend your inquiry by scanning all the shelves of books in a good library you will find that the word craft is used in titles that do not suggest making artefacts of any kind, for example the craft of research or of poetry or recently crafting relationship and crafting home, both by David Spangler (2009), the clairvoyant and intuitionist. In a general sense, the word craft or crafting is a substitute for the skilful making of something, maybe anything. Any skilful maker, in Richard Sennett's view, engages in craft.

So is there a difference between a craftsman who makes artefacts when we concentrate on their process and the craftsman who crafts other things?

I believe so! And I try to justify this in this thesis. But first of all a brief overview of the history and meaning of craft as object making.

2.2.Craft: An unsettled world of meanings and practices

'What is craft?' is a question that seldom receives a simple, precise and firm answer. Instead, it is usually followed by a series of conditions, contexts and other questions, which direct the question into various fields of study from art and philosophy to sociology, anthropology and psychology.

To the public, crafts are commonly believed to belong to the art world. However for artists and craft practitioners, there is a difference between Art and Craft. Paul Mathieu, himself an artist and ceramist, asked this crucial question: 'why is it so seemingly easy to write about art and so difficult to do so about craft? He suggested that as part of the answer, craft is not easily deconstructed by contemporary theories.'[1] Mathieu believes, 'In our present time, art is mediated, impermanent, non-functional, visual, discursive and language based.' In contrast, he describes his craft as 'very permanent (a particular characteristic of ceramic materials), tactile, functional in a practical way and based on a direct physical experience in its making and its appreciation.'[2]

Craft is also fostered by the Design discipline. Among craftspeople, there are many who prefer to be called designers rather than craftsmen or craftswomen. However, to accommodate craft in the territory of design means to deny the process and to concentrate on the product; to hide the enchanting relationship of the maker and the material, and ignore the human touch that transfers the uniqueness of the maker to the unlikeness of the product.

Helen Rees refers to these connections that are revealed in craft and hidden in design in order to distinguish the two.

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[1] (Hickey 1994, p.169)
[2] (Mathieu n.d.)

‘In a world where we have lost touch with the business of making things, the craft object restores for us the connection between making and using.

By contrast, design conceals. Not only do we do not understand how designed objects are made, we do not understand how they work.’[3]

David Pye, the accomplished British furniture designer and wood carver not only differentiates craft from design but also believes the key to a successful design is held in the hands of a skilful craftsperson. In Pye’s words, ‘in practice the designer hopes the workmanship will be good, but the workmanship decides whether it shall be good or not.’[4] The work of design, no matter how accomplished it is as a design work, only becomes an actual work when it is processed by the skilful hands of the maker. The actualization of a design work as the designer intends, depends on the craftsman’s interpretation of design as well as his competent making.

Nevertheless, despite the seemingly apparent differences between art, craft and design in theory, in practice and outcomes the three are generally indistinguishable.

Using craft as a means of self-expression or the application of craft media in art prevent a firm distinction between the works of art and craft. Similarly, the fine and ignoble line between crafted objects and design prototypes makes a rigorous distinction between the two impossible. No artwork is empty of craft skills and no craftwork is empty of art and design. As David R.McFadden puts it, ‘art, craft and design exist in a circular arrangement with each field supporting, nourishing, informing and challenging the other.’[5]

In post-modernism , there are no agreed criteria for what is art, craft or design. The philosophical discourses, which once strongly separated these, are now no longer applicable to contemporary art/craft/design works. A creative work may be labelled under one (or more) of these terms based on the creator’s background for example.

Therefore, in this thesis craft is not treated as a fundamentally different phenomenon from art or design and where the term is applied, the concept can be extended to include all of them.

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[3] (Dormer 1997, p.123)
[4] (Pye 1968, p.17)
[5] (Racz 2009, p.2)

Having said that in this thesis there is no distinction between art and design, it is also important to demystify the inherent ambiguity of craft as product and practice and to describe what the concept means in this research.

Bruce Metcalf regards the whole business of defining craft as 'vexing'[6] with which I concur. The boundaries of craft can be defined so loosely that the term includes almost every practice and product, or so rigidly that it excludes objects and practices, which are long believed to belong to the domain of craft. Within this narrow or broad space, some scholars propose various dichotomies to reduce the usual confusion and complication.

Stephan Inglis, for example,[7] categorises craft-related discourses into four groups.

1- craft as object

2- craft as process

3- craft as a broader human tradition

4- discourses on craft internationally, cross culturally and historically

Metcalf's dichotomy suggests a more precise division of Inglis's first two categories.He maintains that craft as object must be 1) A physical object. 'Craft cannot be dematerialised.' 2) Hand-made. Using the hands in making a craft object is substantial. 3) In association with tradition. In terms of the material, technique or context it should be identifiable with tradition. [8] As a process, he regards craft as 'skilful labour, the work of fabrication, but also any kind of skill at all.'[9]

Richard Sennett, on the other hand, argues that, 'craftsmanship cuts a far wider swath than skilled manual labour. It serves the computer programmer, the doctor, and the artist and parenting improves when it is practiced as a skilled craft, as does citizenship.'[10] Sennett adopts a broad perspective. His description of craft is 'to do a job well for its own sake'. And he explores

[6] (Dormer 1997)
[7] (Hickey 1994, p.20)
[8] (Dormer 1997, p.70)
[9] ibid p.69
[10](Sennett 2008, p.9)

the concept in the traditional and cultural domain, but argues that the desire to do craft- beyond tradition and culture - is a ‘ basic human impulse’.

The historian Howard Risatti also describes craft in relation to the natural needs of humans. However, unlike Sennett, he formulates a relatively clear and structured definition for craft. He proposes that crafts are functional objects produced to satisfy physiological needs.[11] To make the matter clearer, he explains what he means by functionality, objecthood, purpose and needs in his definition of craft.

According to Risatti the *functionality* of the craft object falls into one or more categories of *containers, covers and supports*. It has to serve the intended *purpose* of a maker which is different from the opportunistic use of an object. A chair is purposed for sitting and supporting the body but it may be used as a door holder. The *objecthood* of the craftwork is determined by its size in relation to the human body. It should be possible to be picked up and moved about. *Physiological needs* are those basic needs upon which human biological survival depends through their satisfactions. Risatti believes the creation of craft objects by early humans increased their chances of survival by giving them the possibility to hold food and drink in *containers*, keep them safe from cold and heat by *covers*, and *support* their body functions. He argues that although confrontation with nature is not restricted to human beings, it is only humans who do this by the means of craft making, so; ‘craft objects must be seen as nothing less than a physical manifestation of human subjectivity in confrontation with nature.’[12]

Although the origins of craft have undoubtedly arisen the way Risatti suggests, ie from homo-sapiens’ acts of making things for the purpose of use to satisfy their basic needs, Risatti’s theory is widely criticized, mostly by craftspeople, for its narrow perspective and for excluding some forms of craft (such as studio craft and jewellery) from his definition of craft. This criticism, by contemporary craftspeople, shows a temporality surrounding the definition of craft.

[11] (Risatti 2007)
[12] (Risatti 2007, p.57)

This temporality is also partly driven or affected by the social and political movements of the time. Imogen Racz[13] points to some of these political influences on contemporary crafts in the UK and America. Nonetheless, the main example of a social influence, which fundamentally modified the way craft was defined and perceived in society, was associated with the Arts and Crafts movement in the early twentieth century in the United Kingdom. Many properties that we attribute to crafts today were initially planted and nurtured by this movement. ie making by hand.

As the Arts and Crafts movement was formed in opposition to industrialism, it distanced itself from the prevailing commercialized life-style of the time towards more marginized forms of living (e.g. rural life style) . Many of the ideas that formed this movement emerged from John Ruskin and his younger contemporary, William Morris and their desire to change the capitalist system that they believed was demolishing humanity.[14]

Ruskin for example criticized industrialism for its division of labour and fragmentation of duties in work places. He held that such fragmentation took the pleasure and the opportunity of creating a whole object away from the worker.

'We have much studied and much perfected, of late, the great civilized invention of the division of labour; only we give it a false name. It is not, truly speaking, the labour that is divided; but the man: - divided into mere segments of men-broken into small fragments and crumbs of life; so that all the little piece of intelligence that is left in a man is not enough to make a pin, or a nail, but exhausted itself in making the point of a pin, or the head of a nail.'[15]

Ruskin admired the thoughtful and imperfect work of the craftsperson. He regarded imperfection as a sign of life and the work of the craftsman as an embodiment of this humane liveliness.

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[13] (Racz 2009)
[14] (Racz 2009, p.20)
[15] (Ruskin 1964, p.180)

Like Ruskin, William Morris, believed in the important role that self-expression, individuality and pleasure at work play in keeping a society healthy. Morris had faith in the possibility of change. He believed that change starts from here and now, 'by inserting finely produced material objects, and ethical working practices, into a society accustomed to 'shoddy' products and exploitative factories.'[16]

Well ahead of the sustainability movement which came more than a century later, Morris turned his attention to nature . In *' Useful Work versus Useless Toil'* he writes,

'Wealth is what nature gives us and what reasonable man can make out of the gift of Nature for his reasonable use. The sunlight, the fresh air, the unspoiled face of the earth, food, raiment and housing necessary and decent; the storing up of knowledge of all kinds, and the power of disseminating it; means of free communication between man and man; works of art; the beauty which man creates when he is most a man, most aspiring and thoughtful – all things which serve the pleasure of people, free, and uncorrupted. This is wealth.'[17]

Craft was reborn after the Arts and Crafts movement. The new idea of craft became integrated with the idea of the simplicity of the rural life style, living with nature, self- development and fulfilment;[18]all of which the capitalist system had failed to offer individuals.

'Many of those who continue with these ideas today are the descendents of the original makers who moved to the country during the early twentieth century. They create functional objects, respect traditional discipline specific skills and live in a manner that unites art and life.'[19]

On the other hand, many contemporary craftspeople adopt an opposite approach to that of the rural makers. Alison Britton, for example, argues against crafting objects for their functionality. She maintains that, 'crafts need to be relevant in an era when the machine has made commonplace what would previously have been thought of as skilful, well-finished work.' [20]

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[16] (Gauntlett 2011, p.37)
[17] (Morris 2004, pp.291–292)
[18] (Racz 2009)
[19] (Racz 2009, p.50)
[20] (Baumeister 1991, p.15)

Herself a ceramist, Britton regards the 'skilful achievement of relevance' as the main responsibility of craftspeople. [21] This is reflected in her practice by employing traditional forms and skills as a basis for that which makes it relevant to the time.

I believe that the 'relevance' which Britton raises with regard to craft , refers to the relatedness of craft to concerns, predicaments, attractions or customs that mark an era. I also believe, as she rightly argues, that we live in an era in which technology can also offer high quality products, which were once produced through craft practice and which related craft to the needs of the time. Craft as Risatti describes it, no longer plays a significant role in our lives as our physiological needs are satisfied faster, easier and more efficiently by technology.

The important link between the craft object and the vernacular tradition has been broken. As Racz says, ' the dream of eternal values and vernacular tradition are, like the myths associated with the rural idyll today, just that-a myth.'[22]

Soon, even as cultural signatures, craft objects will hardly play a substantial role in the identity of place, as cultural elements are no longer bound to a particular geographical region but travel globally through worldwide networks of communication.

The relevance of craft to contemporary concerns is lost under the shadow of design and art, when it is merely viewed through the lens of making things. On the one hand, design-craft appears in industry for aesthetic reasons and to neutralize fashion and consumerism[23], and on the other hand , non-functional objects of fine-craft appear in galleries to express and communicate ideas. The particularity of craft is lost in both ways.

As a process, however, craft is highly relevant to the needs of the present- in some aspects even more than ever before. Here relevance lies in what this thesis calls, the transformative features of craft practice.

The brief overview of craft descriptions and definitions affirms that the boundaries of craft are negotiable temporarily, geographically, socially, and so on. Therefore, in this research too,

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[21] (Dittmar 1992)
[22] ibid p.35
[23] (Racz 2009)

boundaries are defined and craft is described in a way which will embrace the relevance of this research and in order to provide a suitable context for the study.

As I hope is clear from the arrangement of ideas in the above overview, craft, in this research, is regarded as process and it is equivalent to the practice of craft. Practice relates to three issues-

1) it essentially involves the bodily engagement of the practitioner with experience. This is in line with Sennett's idea in which he argues that skills, even the most abstract ones, begin as a bodily practice. [24]

2) This engagement is repeated through constant exposure to the experience, and it leads to embodying the knowledge of doing or 'know-how' knowledge. 'Repeating movements and concentrating for long time', as Cardew writes, 'means that conscious effort becomes effortless and creativity gets a chance to begin.'[25]

3) This embodied knowledge is demonstrated in the creative process and manifested in the practice outcomes, whether these are actual objects or abstract concepts. More importantly, the embodied knowledge of craft practice as Dormer remarks 'becomes a part of the self…' It is this aspect of craft practice, which this research suggests, makes craft relevant to the needs of our time.

2.3.The Relevance of Craft to Contemporary Concerns for Sustainability

'Craft knowledge not only enables you to achieve your goal, it also enables you to imagine what your goals might be.'[26]

Peter Dormer

A substantial relevance of craft practice to the conditions of our time will appear in the period of transition to more sustainable societies. Ferraro et al (2011) discuss this aspect of transition in

[24] (Sennett 2008)
[25] (Racz 2009, p.27)
[26] (Dormer 1994, p.19)

relation to the economic and educational models that craft can offer to the transition movement.[27] They suggest an economic structure where craft balances the 'making a living' with the 'making a creative life', and can contribute to the theorising of a new model of 'social' economy. The educational model, which is closely relevant to this research, concerns the transformative effects of craft, ' what UNESCO (2010) calls ' learning to transform oneself and society.'

The transition to which this research refers, is not initially concerned with collective social changes but pertains to individual practitioners and their inner worlds. It is about transition to new perceptions, prehensions, goals, values, and meanings through which external changes would not only be facilitated but also desirable.

The term *sustainability* is commonly used to refer to increasing concerns about the ecological crisis on the one hand, and the quality of life and well-being of humans on the other. A large share of sustainability-oriented approaches have been appropriated by policy makers, institutions and organizational units with access to scientific evidence and technological facilities. These 'political' approaches have been challenged by many thinkers and scholars among them David Orr, John Foster and Arne Naess who criticize their narrow perspective, short-term solutions and economy- oriented grounds. Foster, for example, argues that adopting these kinds of approaches is like pursuing a mirage. The complexity of any living system makes it inherently irreducible and unpredictable, features which are meaningless in the context of science and technology.[28]Foster also criticises institutionalized schemes, which focus the attention of sustainability on the future and its concerns with later generations. He writes, 'we need to see sustainability, not as something which depends on what might happen over

[27] (Ferraro et al. 2011)
[28] (Foster 2008)

decades… but rather as something crucially involving our active stance towards the future which we urgently need to realize for our own sakes in the present.'[29]

David Orr also regards merely scientific approaches as insufficient and maintains, ' our science and technology are powerful beyond anything imagined by the confident founders of the modern world. But our sense of proportion and depth or purpose have not kept pace with our merely technical abilities.'[30] He believes, 'Our institutions and organizations still reflect their origins in another time and in a very different condition.'[31] Not surprisingly our focus point for problem finding is as fragmented as our methods of problem solving and both are incompatible with the rapidly, interdependently changing conditions of our time.

'Until we see the crisis of sustainability as one with roots that extend from public policies and technology down to our assumptions about science, nature, culture, and human nature, we are not likely to extend our prospect much.'[32]

These thinkers and many others unanimously believe that the remedy for the ill condition of the world lies not in these merely mechanical and administrative approaches, but in a fundamental change in the way we are. In Kuhn's(1922-1996) term, a paradigm shift is needed.

This shift, Ferarro et al (2011) suggest, should be 'in the way we look at the world, at nature and at humankind, raising awareness that the physical, social and intellectual worlds are interconnected and interdependent.'[33] Using Sennett's analogy of settling in a foreign country, living a new paradigm begins by leaving the habits of the old territory. 'So great are the changes required to alter humankind's dealing with the physical world that only this sense of self-displacement and estrangement can drive the actual practices of change…' [34]

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[29] (Foster 2008, p.71)
[30] (Orr 2002, p.3)
[31] (Orr 2002, p.4)
[32] (Orr 1992, p.1)
[33] (Ferraro et al. 2011, p.4)
[34] (Sennett 2008, p.13)

The crucial questions repeatedly asked (and sometimes deliberately ignored) are; how and from where will this paradigm shift begin at the present time? Who is to initiate it, if organizational, institutional, scientific and technological approaches are inadequate to do so? Thinkers, writers and scientists have all given us abundant ideas of what this new paradigm should be like, but, no matter how adept these plans and ideas are, it is only when they are practiced that they become of any real worth in achieving this new paradigm. Rephrasing Pye's statement, thinkers only hope their thoughts are good in practice whereas, practitioners actually decide 'whether it shall be good or not'.

The essential nature of this new paradigm is neither for the sake of a foreign country nor is it just about some future condition, it applies to all current residents of the world. This view makes everyone a practitioner before they are a thinker, scientist, politician, artist or designer. Practitioners need to begin to change the paradigm from their own ways of being.

As Kahane (2010) puts it, 'to contribute to co-creating new social realities, we have only one instrument: ourselves.'

We cannot count on others to effect change for us; nor can we, without violence, get others to change... If we want to exercise leadership in changing the world, we must be willing to change our selves.'[35]

Changing the self is a complicated and ambitious business. It begins with the realisation that, one's self, which one presumes to be wholly in charge of, is in practice out of control. Suddenly the familiar self becomes an unknown entity, to which one needs to connect, to know, to understand, and to build anew. In this thesis I refer to this as 'crafting the self.'

To embrace the principles of sustainability and the requirements of the new paradigm, the self should be crafted toward developing the combined well-being of the human and the natural environment. In this research I argue that craft can contribute to the fulfilment of these goals.

[35] (Kahane 2010, p.127)

There are two interconnected concepts within the context of crafting the self. The first refers to the transformative effects of craft practice, a transformation which can be studied from biological and psychological perspectives. In addition, craft alters the relationship between the person and the world. This inevitable alteration is the result of, and results in, the embodiment of knowledge of work and material, which thereby creates a new self with a new relationship with the world. This will be further clarified later in the thesis.

The second concept discusses craft in a wider domain by applying the principles derived from the first concept. The second, which in this thesis is referred to as 'deep craft' regards the self as craft material.

A short pause for a reminder …

Before carrying on in this direction, it should be remembered that, as Paul Mathieu's question implied, and Wilson (2006) argued in her doctoral thesis, craft is an inherently holistic and organic phenomenon which resists surrendering to reductionist, scientific, and mechanistic worldviews.

Because of this holistic quality, approaching craft in order to understand it demands the attention of the 'whole being' of a person. Likewise, communicating the nature of craft calls for a holistic means beyond words. What is communicated through articulation (from the Latin word *articulare* 'to divide into sections') is a reduction of this concept of reality. Craft when it is articulated does not reveal the whole reality of craft.

Salman Rushdie remarks, 'literature is made at the boundary between self and the world, and during a creative act this borderline softens.' Through creating, the self of the craftsperson is integrated into the process and product of craft. By adopting a craftsperson's view, lines and boundaries between the self, skills, tools and materials are obscured and differentiations are undermined by the interconnectedness between matters.

In Wilson's words 'this is often experienced as a sense of oneness.' As she points out, 'this is the language of craft- the language of 'an expression of being.'' And the verbal language, abundant in words and rich in concepts is as yet unable to truly describe this '*oneness*'.

The self, another ambiguous and complex phenomenon, finds craft, as 'an expression of being' while it is, in fact, also 'a means of becoming'. The being of the craftsperson expressed through the craft object, simultaneously becomes a new being through the craft process. How can this multi-dimensional process be represented through the linearity of the written and spoken language?

Therefore, it should be born in mind that, despite the efforts involved in writing this thesis and the passion in conducting this research, the written words and their linear representation are unable to express the holistic world of craft and craft practice, in much the same way that they are inadequate in expressing the craftsperson's sense of self. An understanding of the essential nature of craft practice and the craftsperson's transformation is a subjective matter and arrived at through personal reflections and experiences. These too, are not easy to articulate.

On the other hand, articulation is a skillful means of communication and the dissemination of ideas, especially in the academic world. The contribution of the written word to the field of craft and its introduction to a wider audience within academia is undeniable and my desire to also contribute, provided the initial motivation for developing this thesis in the first place.

Despite the strong influence of experience and subjectivity in understanding craft and the impact it makes on the craftsperson, the literature concerned with these matters offers narratives that expand the territory of craft. These narratives come from a variety of disciplines, craft, philosophy, anthropology, psychology, neurology, etc. This chapter continues by looking at some of these narratives which view craft and expand its territory by following the role it plays in biological and psychological changes and transformations[36] it causes in the craftsperson.

[36] In this thesis I distinguish between transformation and change. Every transformation is a change, but only a long lasting (relatively permanent) change is a transformation.

2.3.1. Craft and Biology

Looking at craft from a biological perspective can provide concrete, scientific evidence to present craft not merely as a process for making change in the outside world and external to the being of a craftsperson, but as a dynamic interaction between the inner world of the maker and his or her outer world. This interaction leads to the development of organisms as individual humans or collective societies.

Manual labour, as a significant feature of craft, ties it to the body as kinaesthetic intelligence, one of the six types of intelligence which Howard Gardner suggests humans possess. He explains the characteristic of this kind of intelligence as ' the ability to use one's body in highly differentiated and skilled ways, for expressive as well as goal directed purposes… characteristic as well is the capacity to work skillfully with objects, both those that involve the fine motor movements of one's fingers and hands and those that exploit gross motor movements of the body.'[37]

Since craft practice inevitably involves fine motor movements of hands and fingers, its transformative effects on biology have been mainly discussed in relation to the hands. [38] Neurological research where hand and brain functions are closely monitored and anthropological studies where the role of hands in relation to the individual and social evolution of human beings is investigated, both confirm the undeniable role that 'hands on work' has on personal and social development.

Frank Wilson (1998) quoting from Sir Charles Bell (1774–1842), a Scottish surgeon and one of the greatest anatomists of his time, says 'no serious account of human life can ignore the central importance of the human hand.'[39]

More than a century ago, Bell suggested that the brain functions through the synthesised information from the hand and eye. 'The resulting image constructed by the brain must of

[37] (Gardner 1983, p.206)
[38] (Sennett 2008,Risatti 2007, Dormer 1997)
[39] (Wilson 1998, p.7)

necessity be based both on the messages from the retina and/or skin receptors and on the record of guided eye or limb movements occurring during the collection of the sensory data.'[40]

Bell's conviction was, not surprisingly, undermined by advocates of the dualistic approach to mind and body. This dualism, which was initiated by Descartes, associated the creation of ideas, as the superior function of humans, only to the mind and the mechanics of movement was subordinated to the body. In Descartes' theory, the mind belonged to the world of immaterial and eternal existence, while the brain, as a part of the mechanical body, belonged to the material world. Nonetheless, with the rise of the 'enlightenment' and the domination of reason 'as the new religion' the idea of an immaterial mind beyond the realm of scientific experiment seemed nothing but insensible. 'Scientists rejected the "mind" part of Cartesian dualism even as they embraced Descartes' idea of the brain as a machine.'[41] Dualism therefore, was carried out after the Enlightenment in a materialistic way; thoughts, memories, emotions, and intelligence all came to be seen as the product of the brain, while the rest of the body was adhering to the brain's command.

Many contemporary writers confirm that 'bodily movement and brain activity are functionally interdependent' and reject this dichotomy. Henry Plotkin (1993), for example, argues this from an evolutionary perspective. He suggests that the survival of the human species lies in the two abilities working together. The first is the ability to maintain the 'species- specific physical and behavioural traits' transmitted through genetic programming and the second is the ability to adapt to novel conditions and environmental inconsistencies. This adaptability is made possible through the sensory perception of the physical body.[42]

Tim Ingold from social anthropology and Frank Wilson from neuroscience, deny the separation of the mind as the locus of intelligence from the body. Ingold (1993) maintains that intelligence is not the product of a particular organ, but is the result of organs working together.

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[40] (Wilson 1998, p.97)
[41] (Carr 2010, p.23)
[42] (Plotkin 1994)

In line with Bell's observations, Wilson explains how intelligence evolves from the interchanges that take place between the brain and the hands. Through these interchanges, hands and brain give each other new tasks or new ways of doing old tasks. This results in skilful hands and a brain that finds new ways of relating and defining the world.[43]

Carr (2010) explains this process in simplified scientific terms as follows:

'Every time we perform a task or experience a sensation, whether physical or mental, a set of neurons in our brain is activated… as the same experience is repeated, the synaptic[44] links between the neurons grow stronger and more plentiful through both physiological changes,…, and anatomical ones.' Through this process -involving the whole organism- learning happens and the agency we refer to as intelligence in humans and animals is formed.

'There is therefore' as Ingold puts it, 'no such thing as an 'intelligence'[45] apart from the animal itself, and no evolution of intelligence other than the evolution of the animal with their own particular power of perception and action.'[46]

Even though the artificiality of mind-body separation and the importance of perceptual knowledge in human cognition has been affirmed by many scientists, the role of the hands and manual work is very often overshadowed by an over emphasis on sight-oriented perception. This has been exacerbated by the rapid integration of machines and computer technology into everyday life where manual work has been reduced to pressing buttons or, as with touch screen technology, a fingertip contact with a hard, smooth surface.

This kind of integration, however, also obscures the role of touch-oriented perception, its corresponding experiential learning and its possible developmental outcomes. Yet, it is a part of technological development, by which humans can do things they could not do before as fast, efficient, and desirable as machines. It seems that, holding the big picture in mind, the well-

[43] (Wilson 1998)
[44] The synapse is a small gap separating neurons. Information from one neuron flows to another neuron across a **synapse**.
[45] According to Ingold we describe "intelligent" an animal whose actions manifest certain sensitivity and responsiveness to the nuances of its relationships with the components of its environment.
[46] (Gibson & Ingold 1993, p.431)

being of humans very much depends on settling this discrepancy. Should 'hands on work' as a tool of learning be preserved as equally important as visual learning in the process of human development, or should it be accepted that in a sight-oriented computerized world, hands on work will be a subordinate process?

Structurally, hands are 'the chief organ of the fifth sense'[47], the sense of touch.
Ashley Montagu's(1986) argument, drawn from scientific research, maintains that as 'the tactile system is the earliest sensory system to become functional', the way we perceive the world is primarily driven by the sense of touch.
'Our perception of the visual world, for example, in fact blends what we have felt in past associations with what we have seen or the scene before us. The haptic is an acquired sense in that it applies to seen objects that have been touched and acted upon.'[48]

Montague refers to scientific research which confirms the essential role that touch plays in the quality of development of humans and animals and concludes 'that touch is a basic behavioural need, much as breathing is a basic physical need. The dependent infant is designed to grow and develop socially through contact, tactile behaviour, and throughout life to maintain contact with others. Furthermore, that when the need for touch remains unsatisfied, abnormal behaviour will result.'[49]The sense of touch contributes greatly to the alertness of the person through the multi-functions of the hands as the main body organ in charge of tactile perception.
Tallis (2003) classifies the various functions of the hands as to manipulate, explore and communicate. These functions are possible through the combination of the sensory system of information and the unique structure of the human hands inherited from Homo sapiens. The integration of these functions as hardwired in the brain appears in personal behaviours. [50]
However, these behaviours are also partly the result of personal experiences and partly

[47] ((Napier 1970, pp.176–177)
[48] (Montagu 1988, p.17)
[49] (Montagu 1988, p.46)
[50] (Tallis 2003)

evolutionary. As Wilson puts it, ‘ this act will be a mix of the old and the new,’ nature and nurture. [51]

In order to fully understand the role of hands in human behaviour and development, biological studies need to be connected to anthropological research.

Hands, in anthropological studies and in relation to the origin of cultures, have a prime position. They gave rise to a new level of interaction between primates and the environment through tools. This interaction made an important contribution to the emergence of Homo sapiens and the beginning of human history.

Napier introduces three grades of animal-tool interaction as,

1) Tool-using, an act of improvisation in which a naturally occurring object is utilized for an immediate purpose, and discarded.

2) Tool modifying, adapting a naturally occurring object by simple means to improve its performance: once used it may be discarded or retained.

3) Tool- making, an activity by which a naturally occurring object is transformed in a set and regular manner into an appropriate tool for a definite purpose.

He notes that the first two of these tool interactions are shared by both humans and animals, but the last, tool making, is exclusive to humans. As Benjamin Franklin says ‘Man is a tool making animal.’ Through tool making, Homo sapiens authenticated their difference from the non-human, tool-using primates.[52]

The promotion of humans from tool-using to tool-making animals was accompanied by the emergence of abstract thinking. ‘The implicit principles’ in the act of tool-making, as Tallis puts it, ‘start to crystallise out of the experience of being in a general environment…the tool is made

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[51] (Wilson 1998, p.125)

[52] Homo-sapiens shares the first two stages with some animals and particularly more developed primates, however, there are major differences between the tool- using and tool modifying in animals and humans. Tallis (2003) points to some of these differences as followed,
1) Animals use the tool they find, while humans make the tool the use. 2) Animals use their body to modify the tool they find, whereas humans use another tool to make a tool. (This is called secondary tools) 3) the use of the secondary tools signifies the ability of the abstract thinking in humans; making tools for future needs. Unlike the tool using in animals, which is meant to satisfy a need at the moment it arises.

because of an inchoate sense of the principle (of possibility, etc) and finished tool then makes that principle (of possibility) more clearly evident.'[53]

Fig 5. Human amongst other species is the only tool-user and tool-maker.

This change, according to Napier 'involves a shift in cerebral activity from percept to concept.' He adds, 'abstract thinking is not a talent of nonhuman primates, which live on a strictly 'here and now' basis and for whom the past and the future have very little meaning.'[54]

It has been suggested that tool making and tool using by Homo sapiens brought whole new meanings and activities into the human life including the emergence of language, social life and culture. According to Tallis, the study of the fossil remains from 1.75 million years ago, 'suggests either that tool-use drove the development of the neural substratum of language or that there was a significant overlap between the neural substratum for tool-use and that for language-use.'[55]

Similarly, there is evidence, which links tool-making to socialization by modifying the prefrontal cortex towards decreasing the mediation of sensory inputs in reaction to the outside

[53] (Tallis 2003, p.227)
[54] (Napier 1993, p.99)
[55] (Tallis 2003, p.242)

stimulus. In doing so, the subject is able to resist the immediate impulses driven by sensory experiences, which is an essential quality for 'successful socialization'.[56]

The change in brain function 'is followed by an increase in the size and complexity of the cerebral hemispheres, which is in turn followed by further advances in tool-making.' [57] This improvement envisages a spiral shaped development where tool making continuously and circularly leads to a more complex brain, more socializing ability, more sophisticated tools and so on. Eventually, in the long run this continuous interaction between humans and environment through tool-making, has led to the current advanced technology of our time. The irony of this interaction, as Napier points out, is that 'humans have passed from tool-users to tool makers and now… back to tool-users again'[58] having provided the technology, which does almost everything that used to be done by the hands.

Evolution and genetic transmission have equipped us with a brain with a complex cerebral cortex and a high level of coordinating functionality. However, the question is, now that we are on the verge of losing our tool-making habit, will the brain preserve the respective faculty of tool making or subordinate it to the habit of tool-using prompted by the modern life style? And what difference would that make if this was the case?

As Nicholas Carr (2010) points out, biological evolution is a slow process. The basic structure of the brain in today's modern human is not much different from that of a human of forty thousand years ago. This is despite the fundamental changes in the way the contemporary human thinks, acts and lives compared to the human of earlier millennia. However, as new knowledge of neurological studies shows, any repeated experience influences our synapses. So although this basic structure of the brain has been handed down to us from generation to generation since the late Stone Age, Carr says, ' through what we do and how we do it –moment by moment, day by day, consciously or unconsciously-we alter the chemical flows in our

[56] (Tallis 2003)
[57] (Napier 1993, p.101)
[58] (Napier 1993, p.70)

synapses and change our brain.'[59] This happens through generating and reinforcing neural circuits as a result of new and repeated experiences and the weakening, fading away and substitution of those circuits, which no longer correspond with any behaviour. The restructured brain is not transmitted from parents to children genetically, however Carr argues, ' we hand down our habits of thought to our children, through the examples we set, the schooling we provide, and the media we use, we hand down as well the modifications in the structure of our brain.'(Fig.6)

Fig 6. We hand down our habits of thoughts to our children.

In other words, just because our brain is inherently equipped with the mental traits of tool–making does not make us immune to their loss. Knowing whether losing these traits has any negative or positive impact on our life and well-being lies in exploring the particular characteristics of those who preserve their habit and reinforce the brain structure of 'hands on work'. This matter is better discussed now in the domain of psychology rather than biology.

2.3.2. Craft and Psychology

'Human brains and minds evolved to enable the learning of manual skills from others and the devising of practical solutions for the requirements of ancestral environments-to cope, 'hands

[59] (Carr 2010, p.49)

on', with the demands of life. Simply by doing what we were born to do evokes a sense- subliminal or fully felt- of competence, of being at home in the world.'[60]

Through these words Ellen Dissanayake alludes to the link between skillfulness and the sense of belonging, safety and tranquility and of being at home, all of which a person needs to develop a healthy psyche.

What I mean by the psychological domain of craft practice is the positive psychological phenomena which are common between craftspeople and emerge through their practice. Among these are the experience of flow, the sense of efficacy, self-esteem, self-reliance, and self-actualization.

The science of psychology and the personal experience of craftspeople both confirm these effects and express them in their own terms.

The Experience of Flow

The pleasurable feeling of being absorbed by a skill-demanding challenge and detachment from time and place is familiar to all craftspeople.

> *'I close my eyes now and sense the clay riding true between my hands. I have a deep sense of well-being, a kind of joyful seriousness, a potentiality… feeling as we ordinarily know it, the 'I like, I don't like; I want, I don't want' sort of feeling , practically vanish or, when they appear fail to contact the interest of the mind, engaged as it is in something so much more interesting to it.'*[61]
>
> *Carla Needleman*

[60](Dissanayake 2000, p.108)
[61] (Needleman 1979, pp.8–9)

The experience of this feeling in psychology is called "flow". Mihaly Csikszentmihalyi (2004) who first proposed the concept, [62] regards it as one of the influential features of people's sense of happiness. He describes flow as a mental state which embodies the following properties, 1) Complete involvement in practice 2) feeling outside everyday reality 3) having a great inner reality and knowing what needs to be done 4) knowing that the activity is doable and the skills are adequate for that 5) feeling of serenity and growing beyond the boundaries of the ego 6) timelessness 7) intrinsic motivation; the flow is its own reward. [63]

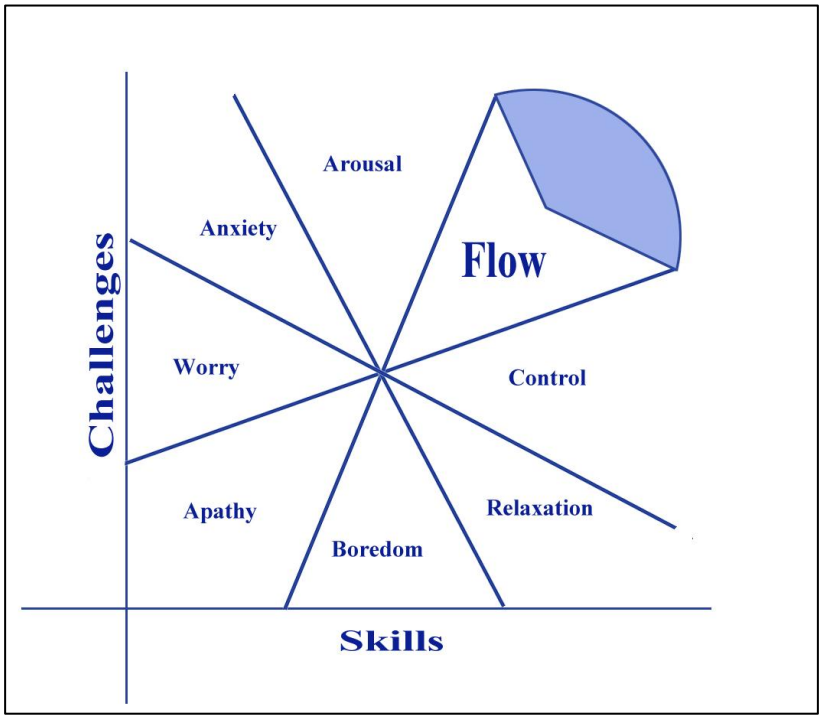

Fig 7.The position of flow in relation to skills and challenges

Csikszentmihalyi positions the experience of flow at the point where there is a satisfactory blend of a high level of skill and a high level of challenge.(Fig.7) He says, 'the self is floated with a sense of exhilaration when we undertake a task that requires complex skills, that leads to

[62] The reason this experience was termed flow, Csikszentmihalyi(1993) says , was that"many respondants to our studies have said that during these memorable moments they were acting spontaniously, as if carried away by the ties of a current."(p.177)
[63] (Csikszentmihalyi 2004)

a challenging goal.'[64] He maintains that such practice is not necessarily derived from socially valuable goals, but the goal can be used as an opportunity for refining one's ability.[65] In other words, the value, joy and reward lie in the process itself and within the interplay of the skill and the challenge.

Another feature that Csikszentmihalyi associates with the experience of flow is the loss of the sense of self. The person becomes unconscious of time and place and their dependent features including identity. This is compared with the state of ecstacy where a person experiences reality as something different from everyday life.

'In the ecstacy of work, the draughtsman forgets both his hand and the pencil, and the image emerges as if it were an automatic projection of the imagining mind or, perhaps, it is the hand that really imagines as it exists in the flesh of the world, the reality of space, matter and time, the very physycal condition of the imagined object.'[66]

Juhani Pallasmaa

The Sense of Efficacy

The flow experience is normally accompanied by the sense of efficacy.

Efficacy is a state of mind that is reinforced by skilful action when a person believes that he or she can do the job well. Efficacy, as a psychological term, means 'feeling capable and strong.'[67] It is, therefore, one of the psychological achievements of craft practice.

Baumeister regards the sense of efficacy as one of the needs people strive to satisfy in pursuit of a meaningful life. He maintains that the sense of efficacy is reinforced by challenging experiences where a person is confronted by a situation that tests their capability in reaching a particular goal.

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[64] (Csikszentmihalyi 1993, p.175)
[65] (Csikszentmihalyi 1993)
[66] (Pallasmaa 2009, p.17)
[67] (Baumeister 1991, p.41)

There is a close connection between efficacy and control and indeed as Baumeister points out, 'controlling the environment is a major way of furnishing oneself with a sense of efficacy.'[68] This psychological view however, is not exactly how efficacy is perceived in craft practice. Efficacy, which equates with mastery in the domain of practice and by people whose careers depend on unusually refined hand control, is not so much about controlling the environment as it is about being able to confront its unpredictable conditions.

To have control over a situation involves regulating the situation through having the knowledge of its principles. Therefore, control is normally achieved through maintaining the situation unchanged and regarding the principles as fixed properties. This approach (if adequate resources are available), may suggest a quick access to power, however, it is vulnerable to unexpected irregularities and the unpredictable intrusion of external events. Whereas a master in craft practice, although an expert in the knowledge of standard procedures, does not limit him or her self by inflexible rules. As Crawford (2010) suggests, he or she is not 'assertive' by demonstrating the authority over the environment, but is 'attentive' [69] in conversing with it. Capability, in this sense, is embedded in openness to surprises and allows for the unexpected to be part of the process. As Wilson puts it, 'getting better means increasing the repertoire of things that you do when something goes wrong.'[70]

As the tendency to control the environment naturally exists in humans, I believe mastery, as well, involves controlling behaviour. However, it does not target the situation as much as it targets the practitioner's own self. In other words, mastery entails controlling the tendency of the self for controlling the environment. This quality is also a requirement of an attentive conversation or dialogue which is further discussed in Chapter 7.

[68] (Baumeister 1991, p.41)
[69] (Crawford 2010)
[70] (Wilson 1998, p.110)

Self- esteem, Self-reliance and Self-actualization

A regular sense of efficacy from doing the job well generates 'self-confidence, worth, strength, capability, and adequacy' in the actor. In psychological terms, this is called self- esteem or self worth and refers to the feeling of being useful and necessary in the world.

Self-esteem is one of the human needs in Maslow's hierarchy, which appears after the need for safety and prior to the need for self-actualization at the peak of the pyramid. Maslow classifies this need into two subcategories; the first is the self-esteem attained from the competence, mastery and achievement which induces a sense of independence and freedom, and second, the self-esteem that is grounded on status, fame and recognition by others. [71]

Baumeister's focus is mainly on the second category where he says, 'people seek some criteria according to which they can regard themselves and convince others to regard them positively.'[72] This approach to self-esteem is linked to social values and generally what is regarded as valuable in a society. In other words, the second category is concerned with external values. Although every person more or less embodies both kinds of self-esteem, the first category, derived from mastery and competence, is the natural property of the craft practice. This is not to suggest that craftspeople are not seeking to be socially recognized for what they do, but the desire for recognition is normally of secondary importance to the tendency for self-reliance.

As Baumeister suggests, self-esteem or self worth, which is gained through recognition by others usually takes the form of finding some way to feel superior to others.[73] This, in the context of craft practice, can be achieved only after the skilfulness of the practitioner is manifested and recognized. In other words, the achievement in practice, which drives creativity, comes before the achievement in the social group, which drives fame. The former, however, can often be overshadowed by the latter.

I focus here however, mainly on the first kind of self-esteem which leads to self-reliance and self-actualization as the psychological effects of craft practice.

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[71] (Maslow 1970a)
[72] (Baumeister 1991, p.44)
[73] ibid

Interviewing people whose careers were involved in skilful hand practice, Wilson observed that 'each had made a succession of discoveries that had been followed by a strengthening of the desire to learn more and a determination to 'get it right', or 'find the truth,' no matter what the obstacles.' He also noticed that 'this process always resulted in a distinctive personalization of their work, and a growing sense of (and demand for) independence.'[74] Wilson's observation suggests a strong link between skilful hands and creativity.

According to Maslow creativity is embedded in human nature, 'a potentiality given to all human beings at birth.' He suggests, 'most human beings lose this as they become enculturated.' [75]

On the other hand, as Napier points out, 'the most important movement of the human hand is opposition'[76]. In practice, this opposition not only appears in physical interactions, but also, following Wilson's observation, in the domain of personality and as opposition to enculturation.

Moreover, Sarason's findings show that the creative impulse is deeply personal. It lies in data gathering, exploration and examination of ideas, and decisions making so that progress can be made towards a personally valued goal. As Sarason points out, if this process succeeds, a personal signature will be left on the final result.[77](Whether the final product is an actual object or an action.)

So on the one hand, there is a link between skilful hands and creativity and on the other hand, creativity manifests through deep layers of personal values and personality.

Considering all these points allows one to conclude that the self esteem that one achieves from working skilfully with one's hands lies on a reliance on the ability of the hands and therefore, confidence in the capability of the self in facing the problem. Self-reliance, if it becomes naturalized in ones personality, unties the person's attachment to external values dictated by the social environment. Along with self-confidence, it can provide the ground for self-actualization where people are able to actualize their potential.

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[74] (Wilson 1998, p.11)
[75] (Maslow 1970a, p.142)
[76] (Napier 1993)
[77] (Sarason 1990)

Maslow refers to self-actualization as, 'to become everything that one is capable of becoming.'[78] Self-actualized personalities are widely seen among craftspeople, which tends to confirm the validity of Maslow's speculation in the context of this research. Self-actualization is further discussed in Chapters 5 and 6.

2.3.3. Craft and Epistemology

There has been a division between 'those who work with their mind-scholars and those who work with their hands-artisans' prevailing in Western culture.

In her outstanding book, *The Body of the Artisan*, Pamela Smith traces the roots and metamorphosis of this separation back to ancient Greek philosophy.

As she points out, Aristotelian schema divided knowledge into two categories, the knowledge of certainty or theory (*episteme or scientia*) and that of practice (*praxis or experientia*). The knowledge of practice itself consisted of two kinds; the knowledge of 'things done[79] and things made.' The second kind, called *techne* was the knowledge of artisans, which engaged the body and involved production. '*Techne* had nothing to do with certainty but instead was the lowly knowledge of how to make things or produce effect.'[80]

Looking at this division from the perspective of ancient philosophy, Smith points out, 'artisanal knowledge was separate from school knowledge by the fact that the mechanical arts were traditionally neither taught in the school nor written down; they were "illiberal", not being suitable in the ancient world for study or practice by the *homo liber*, the free man. '[81]

This separation was carried forward until the late seventeenth century, when, as Smith notes, a new scientific model emerged, which integrated the theory and the practice. In this new model, theory was supported and validated by practice; ' a man, learned in the sciences, went out of his library into his laboratory or into the field and accumulated knowledge by new methods in new

[78] (Maslow 1970a)
[79] Such as history, politics, etc
[80] (Smith 2004, p.17)
[81] (Smith 2004, p.7)

places.'[82] As this knowledge culminated in the effects of experimental practices, it was also accommodated in productive knowledge or techne.

So, by the early modern era, scientific knowledge included the three areas of *scientia, praxis* and *teche* and it gave birth to a new philosophy of nature.[83]

This Scientific Revolution opened the doors of knowledge, which were previously opened only to the elite, to anyone who was able to 'undertake a particular practice and produce tangible effects or objects.' Smith suggests that in this era, the scientist 'as someone who could manipulate real things, produce items of value, and act as an advisor to a ruler, practiced a similar job to that of the artisan.

Therefore, 'artisans or craftspeople were', she believes, 'central in establishing and articulating the epistemology that gave such liminal practitioners authority and that helped them bring about this new philosophy.' [84]

Although natural science, to a large extent, owed its transition to its modern shape to *artisans' epistemology* and their knowledge of nature, the new natural philosophers were reluctant to include the role of body and senses in cognition when it came to the institutionalization of this new philosophy. 'They sought to control the bodily dimension of empiricism, at the same time that they began to distance themselves from artisans and practitioners.'[85]

Even today, although the idea of mind-body separation has been invalidated philosophically, physiologically and psychologically, and the liberty of men and women is resonant with physical and psychological voices, the idea of bodily engagement is still discredited in the domain of learning and knowledge acquisition. As Pallasmaa puts it, 'the body is regarded as the medium of identity and self –presentation, as well as an instrument of social and sexual appeal. However, its significance is understood merely in its physical and physiological essence, but undervalued and neglected in its role as the very ground of embodied existence and knowledge as well as the full understanding of the human condition.' [86]

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[82] (Smith 2004, p.18)
[83] (Smith 2004)
[84] ibid p.19
[85] ibid p. 20
[86] (Pallasmaa 2009, p.11)

The epistemology of craftspeople and artisans has not been the subject of many studies, nor is it taught and regarded as a standard approach to problem solving in academia. The absence of a common language between the holistic knowledge of the craftsperson and the systematic knowledge of academia has so far prevented this integration to happen formally. While the academic world is grounded in written and verbalized communication, craft knowledge resists the structural division of knowledge necessary for this articulation.

In Smith's words, ' the failure of the written word- part prejudice against handwork and part lack of a language to describe experience – comes through in many attempts to describe artisans' understanding.'[87]

Nowadays, the shortcomings of a positive or positivist epistemology, which are becoming more evident in our time, suggests a need to reach out for alternative epistemologies. In recent years, many scholars who have discovered values and possibilities in craft knowledge have attempted to bring this different epistemology to light.

Donald Schön's popular book-'*The Reflective Practitioner*' – is a familiar reference for many scholars and professionals, particularly in the area of craft and design, who are looking for an alternative epistemology. In his book, Schön introduces 'reflection- in- action as an epistemology which accounts for artistry in situations of uniqueness and uncertainty. In Table 2, reflection-in-action and positive epistemology are compared in a few aspects.

Positive epistemology	**Practice epistemology**
Means are separate from ends	Means and ends are inseparable
Research is separate from practice	Practice is a kind of research
Knowing is separate from doing	Knowing and doing are inseparable

Table 2. Practice epistemology in comparison with positive epistemology

Positive epistemology as it predominates in the scientific world, creates a hierarchical relationship between those who generate knowledge in a controlled environment, those who

[87] (Smith 2004, p.81)

apply knowledge to the real world and those who receive knowledge as users. Whereas, artisanal knowledge, or as Schön calls it, *practice epistemology*, is a 'real world' knowledge which embraces its complexity, uncertainty and surprises. This essentially dissolves the hierarchal relationship and instead brings about a situation where the practitioner, producer and user of knowledge is the same person.

Reflective practitioners take advantage of the 'intuitive understanding of the phenomena… not from application of research–based theories, but from their repertoires of familiar examples and themes.' This understanding equips them with a particular scope, a kind of 'knowing', which lets them see the situation from the outside, but also from within the problematic situation. (See Fig 8)

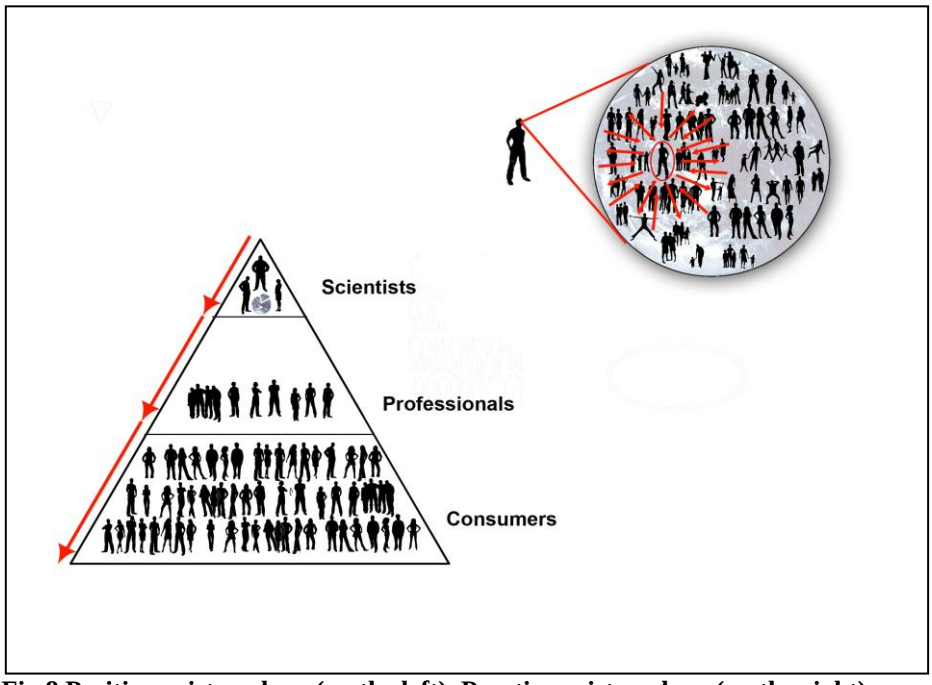

Fig 8.Positive epistemology (on the left), Practice epistemology (on the right)

Reflection-in- action, which in Schön's terms represents a practice epistemology, appears under different titles such as craft knowledge, embodied knowledge or tacit knowledge, all referring to the same mode of learning.

Tacit knowledge, the more popular term in academia, was initially introduced by Michael Polanyi and is reflected in his famous phrase, 'we know more than we can tell'. Polanyi

accounts for the essential role of tacit knowledge which he claims is inexplicable, implicit and personal. He also claims that 'all knowledge is either tacit or rooted in tacit knowledge.'[88] Polanyi's claim has been proved correct. 'The studies in sciences that began in the 1970s revealed that even the paradigm of explicit knowledge- scientific data or the algebraic expressions of theory- can be understood only against a background of tacit knowledge.'[89] This will be further discussed in Chapter 6.

[88] (Polanyi 1967, p.195)
[89] (Collins 2010, p.6)

CHAPTER THREE

THE IDEA OF THE SELF

3.1. Selfhood

Once we get hold of our 'selves' in childhood we never let it go for the rest of our lives. Differentiating what 'I am' from a whole lot of what 'I am not' is the greatest discovery we, as individuals, make in the first year of our lives. It is the beginning of a journey through which each one of us strives to maintain the differentiation and to keep one's self separate from those of others, and at other times wishes the 'self' to flow into the stream of 'otherness' and to disappear into the wholeness of some greater being.

'Selfhood' is a curious and wide subject. Its boundless territory reaches and includes other ambiguous domains such as consciousness, personae and identity, ethics and morality, mortality and so on. These are subjects that have engaged the social sciences, philosophy, and the life sciences for centuries, but within the territory of the self, they are not only outwardly regarded as the realities humans face in their lives, but are also viewed inwardly, as issues that 'I' face in 'my' life.

Studies in developmental psychology suggest that the sense of self emerges in children as young as 9 months old. This sense, according to Richard Sorabji (2006), starts to develop when the infant becomes aware of the carers as conscious beings by noticing the difference between its own line of attention and the carer's.[1]

[1] Sorabji suggests 'look with mother' is a behaviour in infants which reflect the presence of the sense of self. Sometime around 9 months after the birth the infant wants to alight its gaze with the mother. This according to Sorabji shows that infants become aware of themselves as conscious beings by becoming aware of their cares as conscious being.

Nevertheless, the question that has been the subject of philosophical inquiry for millennia mainly pertains to the 'essence' of the self rather than the sense of it. Does such a 'thing' as 'self' really exist? Or is it just an illusionary product of the human mind which, as Nietzsche believed, is falsely developed and celebrated by the human ego?

In the view of the French Philosopher, Michael Foucault, the whole subject of humanity, which encompasses the 'self', is only a recent engagement and has emerged from the human being seeking 'principles of intelligibility' in its own development. Foucault writes, 'strangely enough, man-the study of whom is supposed by the naïve to be the oldest investigation since Socrates- is probably no more than a kind of rift in the order of things, or, in any case, a configuration whose outlines are determined by the new position he has so recently taken up in the field of knowledge. Whence all the chimeras of the new humanisms, all the facile solutions of an 'anthropology' understood as a universal reflection on man…..' He adds 'it is comforting, however, and a source of profound relief to think that man is only a recent invention, a figure not yet two centuries old… and that he will disappear again as soon as that knowledge has discovered a new form.' [2]

Foucault and Nietzsche are not alone in the view of an intellectually invented phenomenon of the 'self'. Sorabji mentions a number of contemporary philosophers, including Daniel Dennett[3], Tony Kenny[4], Elizabeth Anscomb[5], who deny the existence of the 'self', or its persistence throughout life. A famous anthropologist and ethnologist of the twentieth century, Claude Lévi-Strauss (1908, 2009) writes, 'I never had, and still do not have, the perception of feeling my own identity. I appear to myself as a place where something is going on, but there is no 'I', no 'me'. Nor were such claims mere personal avowals.'[6]

[2] (Foucault 1970, p.387)
[3] (Dennett 1988, Dennett 1991)
[4] (Crabbe 1999)
[5] (Guttenplan 1975)
[6] (Anderson 2011)

The denial of the self is not only limited to Western philosophy and the social sciences, but also in the East, where Buddhism teaches that the self is nothing but an illusion and the reality of being is something that is not subjected to birth and death.[7]

Alongside these dismissive views of the self, there is a mass of ideas with a long philosophical history which argue for its existence. These ideas, as Mauss (1872-1950) points out, are in reality an artefact of a long and varied history stretching back to the earliest human communities.[8] They are however too varied and culture specific to be studied in this research. It is however, appropriate to include a brief overview of some of the philosophical ideas which influenced our views of the self today and have constituted different psychological schools of thought in our time.

This overview is confined to Western philosophy. It should be born in mind that this is a general outline and is in no way inclusive of all philosophers whose ideas have left their mark on the idea of the self over time.

3.2. Self in Philosophy: A Brief Overview of the Birth and Evolution of the 'Self' in Western Philosophy

Jerrold Seigel, the American historian states, 'from the knowledge of what the self truly is people have hoped to gain greater happiness, deeper fulfilment, liberation from fetter or restraints, better relations with other people, or ways to achieve power over them.'[9]

The ambiguity of 'selfhood' and the essential role it plays in an individual's happiness, moral responsibilities and social justice have made it a lingering subject of human curiosity through out history.

The essence of the self in which the past, present and the future of a person is held together in a consistent sense of 'I', has been the subject of inquiries as old as ancient civilizations. Many

[7] (O'Brien 2012)
[8] (Porter 1997 p.72)
[9] (Seigel 2005, p.3)

individuals, thinkers, philosophers, poets and scientists from the past to the present, have repeatedly raised the question of 'who I am' and 'where in my existence rests my 'I'ness.

The idea of the 'inner self' was first expressed in ancient Greece[10]. According to Seigel, Plato, known as the father of philosophy[11], seems to have been the first person to argue for the existence of the soul as an immaterial and immortal existence at the core of each person. [12]He also seems to have considered the soul as the divine essence of the person constituted by reason or intellect.[13] As opposed to the soul, Plato regarded the body as mortal and bounded by earthly needs and material pleasures. Thus, in the Platonic tradition, the purpose of philosophy was to teach a person to see things through reason and to distance themselves from bodily demands.

'He has got rid, as far as he can, of eyes and ears and of the whole body, which he conceives of only as a disturbing element, hindering the soul from the acquisition of knowledge when in company with her.'(Plato 360 B.C)

By separating soul and body and placing the value in the mind (soul) while dishonouring the body, Plato initiated the dualism, which was to be pursued in later centuries.

Like Plato, Aristotle regarded the soul as the essence of selfhood and similar to his master, he also believed that the intellect constituted the soul or the self. Unlike Plato, he did not consider the soul as a divine entity, but as the 'form' which gave particularity to the body as matter. In Aristotle's view, the *matter* was pure potentiality and not yet a thing, and the *form* was the principle that delivered particular qualities and functions to the matter. In other words, the soul provided an orderly natural process (development) for the body to fulfil the function that was unique to it.[14]

The possession of the soul, in Aristotle's opinion, was not solely the province of humans, but belonged to every developing, living being. 'In Aristotle's view, the existence of different kinds

[10] (Porter 1997)
[11] (O'Grady 2005)
[12] (Seigel 2005)
[13] (Sorabji 2006, p.33)
[14] (Sorabji 2006)

of being meant that they had different kinds of souls.' Every developing being was purposed to fulfil a particular function. As thinking was unique to the human soul, to think and to reason was the particular function of human beings.

For both Plotinus (204/5- 270 C.E.) the founder of Neo-Platonism 600 years after Plato, [15] and Augustine (354-430), whose philosophy greatly influenced Christianity, Plato's concept of the soul was substantial.

As Sorabji interprets it, Plotinus believed in multiple selves or souls which were at different levels. Based on this view, one's aspiration in life should be to move upwards from the lower levels of the self, which may encourage bodily interests, to the higher levels, which are closer to the intellect.[16]

Unlike Plato and Plotinus, Augustine did not believe in the pre-existence of the soul[17] and unlike Aristotle, he argued for the independence of the 'self' from sense experience. [18]

Augustine, according to Cary (2003), is the one who introduced the concept of the inner-self, as it is used today in the West.

Neo-Platonism found its way into Islamic philosophy by being adopted by the great Muslim philosophers such as Avicenna, Averroes, and Ibn Arabi.

In the West, Neo-platonic and Aristotelian views were integrated in the late Middle Ages mainly through the works of Thomas Aquinas who believed that the living person was composed of a material body informed by an immaterial soul. The soul temporarily leaves the body after death and continues its immaterial life until it is reunited with the body at the resurrection. This view, well rooted in the philosophy of the time, persisted for centuries and even found its way into some of the nineteenth century's discourse on the self, until Darwin introduced the theory of evolution and uncovered the integration of the existence of human beings with the natural world.[19]

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[15] (Gerson 2012)
[16] (Sorabji 2006)
[17] (Cary 2003)
[18] (Sorabji 2006)
[19] (Martin 2000, p.6)

In the early seventeenth century, Descartes gave philosophy a new direction. Encapsulated in his famous line; '*Cogito, ergo sum* ', I think, therefore I am', Rene Descartes identified the 'I' as the source of understanding.[20]. In connection with the shift that Descartes introduced to philosophy, Richard Precht notes,

'Philosophers before him, had attempted to find out how the world is 'in itself', but Descartes chose a very different approach: I can find out about the world 'in itself' only by fathoming how it becomes manifest to my thinking.'[21]

The 'I' that Descartes accounted for was only detectable in thinking and existed in mind. Thus, mind-body separation was distinctively expressed in his philosophy. The mind, where the self was placed, was in supreme independence from the subordinated body and everything else was governed by the laws of physics.[22]

As the historian Roy Porter notes, 'Cartesian dualism claimed that man was perfectly unique in creation: everything else,…, was mere 'extension': that is, matter blindly governed by the laws of mechanics and mathematics: man alone, under God, had a conscious mind, could *know him self* and so understand the meaning of things.'[23]

Descartes' philosophy celebrated the power of the human mind in uncovering the laws of nature and so was the ground for later scientific discoveries. It was also the initial step towards the individualism of later centuries.

After nearly two thousands years of identifying the self with the soul, the immaterial substance, surviving the death of the body, this belief was fundamentally challenged by the late seventeenth century and the beginning of the Enlightenment in Europe. As Raymond Martin(2000) puts it, 'Seventeenth century was a time of momentous and soul-shattering intellectual transformation.'

Isaac Newton's pioneering of a new philosophy of the external world provoked philosophers and thinkers of the time to look for a natural philosophy of the internal world. Consequently by

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[20] (Porter 1997)
[21] (Precht 2011, p.33)
[22] (Bramann 2004, Martin 2000, Seigel 2005)
[23] (Porter 1997, p.1)

the late eighteenth century, the mind, representing the self had become part of the natural system, subjected to natural laws of change and development. [24]

New modes of thinking on the concept of the self emerged in the late seventeenth and early eighteenth centuries following the appearance of Newtonian science and the rise of individualism. During this time, influential figures such as John Locke (1632-1704) and David Hume (1711-1776) introduced radical changes to the predominant idea of the self.

Locke, the English philosopher, was the first to propose an empirically grounded psychology of personal identity.[25] He dismissed the metaphysical idea of the self introduced by Plato and Aristotle and favoured by Christian religion (and to a great extent by Judaism and Islam), and argued for the self not as an essence naturally embedded in a person since the time of birth, but as an identity formed through life experiences. [26]

As Seigel writes, in Locke's view 'self is that conscious thinking thing-whatever substance it is made up of- which is sensible or conscious of pleasure and pain, capable of happiness or misery, and so is concerned for itself, as far as this consciousness extends.' [27]

Selfhood in Locke's philosophy, is close to sensibility, as he believed, 'There is nothing in the mind that was not previously in the senses.'[28] Emphasising 'what is previously sensed and experienced' implies that memory is one of the key elements in the formation of one's idea of the self according to Locke.

David Hume, the Scottish philosopher, was another influential figure in the Scottish Enlightenment in particular and the world of philosophy in general. Unlike rationalists like Descartes, Hume's philosophy was centred on passion and sensation. In his view, ideas were derived from sense impressions rather than from the mind and rationality. The idea of the self was not an exception from other ideas.

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[24] (Martin 2000)
[25] ibid, p.12
[26] (Martin 2000)
[27] (Seigel 2005)
[28] (Martin 2006, p.142)

In Book 1 of *' A Treatise of Human Nature'*, Hume asserts that the belief in a substantial, persisting self is an illusion,[29] maintaining that ideas are drawn from impressions, by arguing as follows:

'If any impression gives rise to the idea of self, that impression must continue invariably the same…since self is suppos'd to exist after that manner…But…Pain and pleasure, grief and joy, passions and sensations succeed each other, and never all exist at the same time. It cannot, therefore, be from any of these impressions, or from any other, that the idea of self is deriv'd; and consequently there is no such idea'[30]

However, as Seigel points out, in Book 2 of *' A Treatise of Human Nature'*, Hume elaborates on the subject and makes it clear that he does believe in the element of consistency in individuals, but does not think this element is created solely by the mind. Here he argues that the self is formed by reflexive impressions which are driven by the passion of pride (love) and the concern of humility (hate), and not by reflectivity and reason. Hume believed that the mind and its functions were not capable of creating a persistent idea of the self. Passion and concern, on the other hand, navigate people's lives and so the idea of the self is to a great extent constructed by these impressions. [31] Similar to Lock, Hume also suggested that memory and imagination provided the link between different but related ideas and impressions (bound up with passions and concerns) and ultimately generated the belief in the persisting substance of the self in the mind.[32] This was, of course, made possible through interaction with other people. Hume maintained that pride or humility are fed by the impressions of pleasure or pain that a person receives from others and reflects on them. [33]

While the continuation of the idea of the Humean self lies in relations with others, Rousseau's idea of the true self rests upon the independence from other's opinions. Rousseau admitted the essential role of socialization by saying that 'we are already the product of a reciprocal dialogue

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[29] (Seigel 2005, Martin 2006, p.152, Chazan 1998, p.15)
[30] (Seigel 2005, p.127)
[31] (Seigel 2005)
[32] (Chazan 1998, Martin 2006, p.155)
[33] (Chazan 1998)

between individual and society.' [34] However, he believed that humans were inherently innocent and in harmony with the world of nature, but 'external forces' imposed by society created a division between the human and its own nature as well as between humans and the natural world. Rousseau thought socialization - he particularly referred to the commercial movement growing at the time- provided a false idea of self which humans needed to overcome by resisting the demands of the opinions of others to be able to reach their empowered inner self.[35] He suggested that communing with nature was the way to get back in touch with one's true self.[36]

Unlike his contemporaries, Rousseau's philosophy criticized the increasingly atomized world and he offered a vision of life which was more natural and organic by, as Kuhn puts it, 'insisting on the complex interrelation between reason and imagination, the intellectual and sensuous, the sciences and arts that for him serves as a basis for any genuine apprehension of the natural world and of the self.'[37]

Rousseau's work revived Romanticism and gave it a new strength and spirit to flourish particularly in Germany.[38]

Immanuel Kant, testified by many scholars to be the greatest philosopher of modern times, was powerfully influenced by Rousseau and repeatedly expressed his admiration for him particularly in the context of moral philosophy[39]. Kant's philosophy, as Robert Solomon has put it, was the expression of his ' religious piety, his firm moral conviction, and his enthusiasm for Newtonian science.'[40] Himself a 'champion of reason', Kant was also concerned about the vulnerability of tradition, religion and morality in the face of the dogmatic rationalism of the Enlightenment in the late eighteenth century. [41]

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[34] (Martin 2006, p.180).
[35] (Chazan 1998).
[36] (Porter 1997)
[37] (Kuhn 2009, p.24)
[38] (Porter 1997, (Martin 2006)
[39] (Anon 2008, p.265)
[40] Robert Solomon in (Parkinson et al. 1993, p.184)
[41] (Seigel 2005)(Martin 2006)

To include both faith and rationality, Kant introduced a new way of thinking about knowledge. In Sorabji's words, Kant's 'strategy was to describe how we have to think, rather than how things are.'[42]

He argued that since humans are inclined to earthly desires, only believing in the purposefulness of the world could provide reasons to sustain morality. In other words, for us to submit to certain rules, and for moral reasons to be practical, the world including the whole creation has to possess a final goal. This goal, we can only conceive by harmonizing our selves to our moral faculty.[43] Kant did not claim to be able to demonstrate this purposefulness, instead he suggested 'regulative ideas' which, by adopting them, people could make sense of their beliefs.[44]

As a part of his regulative approach, he introduced the concepts of the *phenomenal* and the *noumenal* worlds. The *phenomenal* world, according to Kant, was bounded by time and place, whereas the *noumenal* world was non-temporal and non-spatial. Kant maintained that, to preserve our morality we needed to suppose that our knowledge of reality was restrained by time and place and limited to our experiences, thus we could only engage with the properties of the *phenomenal* world. The *noumenal* world however, was beyond boundaries of our sense experience and was not included in the categories of our understanding.

Holding this view, Kant proposed that the self belongs to both the *phenomenal* and the *noumenal* worlds. Inquiries into the nature of the *phenomenal self*, constituted a branch of knowledge we now call psychology.[45] The knowledge of the *noumenal self* however, according to Kant, was not possible.[46]

Johann Wolfgang Goethe (1749-1832) was a major figure in the rise of Romanticism. He presented his thoughts on the 'laws of universe' in the novels which, as Kuhn notes, draws

[42] (Sorabji 2006, p.18)
[43] (Seigel 2005) (Anon 2008)
[44] (Siegel 2005, p. 297)
[45] (Martin 2006)
[46] (Martin 2006, p.172),(Malone 2009, p.182)

attentions to the role of 'imagination and subjective perception in even the most empirically rigorous depictions of the world.'[47]

From Goethe's point of view, one's self inherently possessed a unique inner reality of which one becomes aware of through activities in life.

As Siegel has put it, 'the philosophical notions behind Goethe's presentation of self-formation were… rooted in a vision of the universe as an intersecting web of power, all pushing toward(s) the realization of their inherent goals or ends.' [48] Therefore, Goethe's self was not formed through activities, but it was realized. In other words, the self rarely received new properties from its external interactions, but these activities provided the self with opportunities to become aware of its own inner nature, which otherwise appeared in impulsive, instinctual, spontaneous actions. [49]Goethe maintained that by becoming conscious of the inner self, one could harmonize the self with a direction in life that led one towards development. In other words, self-development was the result of self-knowledge and followed it.

Whilst in Goethe's view, one's development lies in self- knowledge, Hegel does not distinguish development from the self. The idea of development rests at the core of Hegelian philosophy.[50] Hegel (1770-1830) regarded the self as a process of 'becoming' rather than of 'being' a solid entity and believed that the self was constantly formed and reformed through a dialectical process of self- alienation and self- reintegration. [51] Human beings or any form of existence, according to Hegel, came to be what they truly were through their manifold connection to the world, where they found nurture, mediated by negation and reconciliation processes (dialectic), both physical and intellectual.[52]

The idea of the 'self ' in the philosophy of the 19th century clearly did not terminate with Hegel's philosophy. However, Hegel's idea of the dialectical process of history (whether of the history of a self, a society or humanity) inspired contemporary philosophers and psychologists

[47] (Kuhn 2009, p.63)
[48] (Seigel 2005, p.352)
[49] (Seigel 2005)
[50](Parkinson et al. 1993, McTaggart 1896)
[51] (Seigel 2005)
[52] (Seigel 2005, p.394)

like Graves, Beck and Cowan, Wilber, McIntosh, and Kegan and their ideas are incorporated in this thesis and are briefly explained in the following.

3.2.1. Hegel's dialectic

Hegel's idea of the self was Cartesian, subjective, or as he, himself, referred to it, *phenomenological.*[53] This means that, like Descartes, Hegel centred his philosophy on 'I', but unlike many of his predecessors- including Descartes- he did not believe in 'some originary state of being' or in an objective truth innately possessed by things.

As Kant identified the phenomenal self, Hegel, too, regarded the self as a source of 'autonomous agency and meaning' that unfolds the truth through experiences[54]. However, Hegel disagreed with Kant's notion of a transcendent *noumenal self*. He argued that the noumenal was an inherent property of the phenomenal and, as Seigel has put it, 'if there is any sense to be made of the notion of 'thing-in-itself' it must be as part of the thing- as-phenomenon.'[55]

Hegel's phenomenology, as Sinnerbrink(2007) suggests, is 'a science of the experience of consciousness'[56]. It is demonstrated by a narrative through which consciousness, as the protagonist of the story, intends to acquire knowledge of the world and following this intention, it undergoes experiences that lead to a dialectical transition that results in its transformation. The primary incentive driving this transition is the tension between the assumed form of knowledge and the experienced one and so the conflict between the inside and the outside. To resolve this tension, consciousness goes through experiences and reflections followed by a dialectical evolution of ideas. It begins each mode by making an assumption about knowledge. It then compares its supposition with its experience aiming to reach coherency between the two.[57] If contradictions arise, consciousness overcomes it by cancelling the inconsistent aspects

[53] (Parkinson et al. 1993)
[54] (Martin 2006)
[55] (Seigel 2005, p.392, Parkinson et al. 1993)
[56] (Sinnerbrink 2007, p.27)
[57] (Sinnerbrink 2007, Matarrese 2009)

at a new level, and incorporating the positive aspects of the previous levels, at a yet, newer, more complex level.

What emerges through these experiences is a new relationship between the knowledge, the known and the knower.

'This is what Hegel called the *dialectical experience* of consciousness: the movement from an initial pattern of consciousness, its inversion into an opposing position, and the reconfiguration of both within a more complex unity.'[58]

The first two parts of *Phenomenology* narrate the dialectical relationships between the knowledge of the world and the knowledge of the self, while each also holds dialectical transitions in itself.[59]

The first part, called Consciousness, begins with an epistemological inquiry into consciousness. It demonstrates the process through which consciousness attempts to attain knowledge of the essence of things exterior to its own being. It consists of negotiations between consciousness and the world which give rise to sense, percept and finally understanding of the phenomenon. At the end of the Consciousness part, Hegel admits that consciousness seems to attain the knowledge of the phenomenon, but in reality it has only come to know the structure of its own understanding.[60]

As the role of the self in directing Consciousness to give structure to the knowledge of things becomes apparent to consciousness, in the second part of the text that Hegel called Self-consciousness, consciousness attempts to learn the knowledge of the self.

Self- consciousness begins with an assumption about the autonomy of consciousness. It includes the famous narrative of master and slave and continues to the point of realisation that nothing is fixed and everything is defined in a relationship between the subject and the world. This, of course, leads to scepticism and stoicism that Hegel called unhappy consciousness. To

[58] (Sinnerbrink 2007, p.18)
[59] (Parkinson et al. 1993)
[60] (Pinkard 1994)

settle the differences and disharmonies an integrative element is required and Hegel believed this element was 'reason'.[61]

The third part, called Reason, is the universal consciousness. It unifies the contradictory aspects that consciousness came to know about itself.

3.3. From Philosophy to Psychology: Ideas of the Self from the 19th to 21st Century

The second half of the nineteenth century accommodated well known philosophers such as Emil Durkheim (1858-1917), the founder of sociology, and Henry Bergson (1859-1940).

Durkheim believed that there were three dimensions to the self. The first two are individuality and plurality. They are independent and opposing dimensions, one encompassing bodily experiences and the other including social relations. The third dimension, which is a derivation of the plurality, is moral thinking and reflectivity. [62]

Unlike the science-oriented movements of his time, Henry Bergson's approach to the self was more spiritual. He believed that the self was *'deep-seated'* in the original and immediate awareness of things, but this self is normally neglected and forgotten as we strive to orient our life with the conditions of the outer world which are mainly shaped by science. Bergson maintained that, ' since external objects, which belong to the common domain, have more importance for us than the subjective states through which we pass, we have every reason to objectify these states, by introducing into them, in the larger possible degree, the representation of their external causes.'[63] However, the real nature of the self is to be found, according to Bergson, in isolation from external existence.[64]

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[61] (Matarrese 2009; Pinkard 1994; Pinkard 1988; Sinnerbrink 2007; Parkinson et al. 1993)
[62] (Seigel 2005)
[63] Translated and quoted by (Seigel 2005, p.519)
[64] (Barnard 2011)

As Bergson's statement suggests, the second half of the 19th century coincided with the increasing domination of science. After the publication of Darwin's *'Origin of Species'* in 1859, the idea of the self also moved towards naturalization.

Bergson was a younger contemporary of William James (1842-1910) whom Martin et al (2006) refers to as the last philosopher –psychologist. James' interest was towards *pragmatism* which was grounded on the principle that the value of an idea lies in its usefulness.[65]

Regarding the idea of the self, James maintained, 'the line between *me* and *mine* is difficult to draw.' In his view, 'in its widest possible sense, a man's self is the sum total of that he CAN call his, not only his body and his psychic powers, but his clothes and his house, his wife and children.'[66]

James suggested that in each person, two kinds of selves are combined and create one's total self. One is the empirical self which consists of the material (body, possession, family), social (social recognitions) and spiritual (inner or subjective being) selves, and the other is the pure Ego.[67]

After James, whose work included both philosophy and psychology, the bond between the two disciplines was severed. According to Martin et al, experimental psychology split from philosophy in 1939 and developed as a separate discipline and a profession.[68]

In the first half of the 20th century, when the two World Wars put an end to optimism, modernism, and authority in western culture, the self went from creator of the culture to being created by the culture. The second half of the century coincided with the rise of scientific specialization, post-modernism, and existentialism which led to doubts about the very concept of the self and an attack on analytical philosophy for its views and the importance it placed on personal identity.

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[65] (Stuhr 2010)
[66] (James 2007, p.291)
[67] ibid
[68] (Martin 2006)

Martin Heidegger, for example turned his attention from the idea of 'selfhood' to that of 'being'. He tried to substitute the subject-centred tradition in the Western thinking with a more profound question about 'the meaning of being'.[69]

New perspectives on the self also emerged from newly developed movements such as feminism and technological development. All these, Martin et al believe, led 'the self which began the century looking unified-the master of its own house-ended it looking fragmented- a by-product of social and psychological conditions.'[70]

In psychology, the focus was mainly on the work of the experimentalists. Experimental psychology after the World War II centred around behaviourism which had nothing to do with the self and denied its existence. The self then, was left to the empirical theorists in the fields of depth psychology, humanistic psychology and social and developmental psychology, to be psychologically explained.[71]

In depth psychology, Sigmund Freud and Carl G Jung, the founders and the key figures of the movement, extended the idea of the self from consciousness to unconsciousness. They were interested in what lies behind the surface of conscious awareness.[72] Despite the common interest in exploring the underlying patterns of the psyche, Freud and Jung had different opinions about the constitution of the unconscious.

Freud referred to the unconscious as the container of rejected and repressed desires.

'In his view, the unconscious was a kind of backwater carrying the stagnant refuse repudiated as too painful or intolerable to the conscious mind. In contrast, Jung believed the unconscious to be not only the territory of repression but also a mysterious landscape of autonomous, teleological intelligence that compensates for, supplements, even opposes consciousness'.[73]

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[69] (Seigel 2005)
[70] (Martin 2006, p.229)
[71] ibid
[72] (Slattery 2000)
[73] (Miller 2004, p.2)

Jung believed that the unconscious purposefully leads a person in life and the only way one can truly be one's self is by embracing both the conscious and the unconscious and transcending all their oppositions. [74]

Whilst bringing the unconscious into consciousness was seen as the purpose of therapy for depth psychologists, existential and humanistic psychology assigned as its goal, the realization of the self in its most authentic and developed way. On this direction, it adopted a phenomenological approach to therapy and benefited from the work of existentialists like Heidegger. Rollo May, a humanistic psychologist, claimed that 'existentialism provides psychology with the ability to bridge the chasm in the sciences between what is abstractly true and what is existentially real.'[75]

It was essential for a humanistic therapist to engage with the client in the therapy and to try to see the problem from the client's first person perspective. This was in contradiction with therapies in behaviourism or depth psychology in which the client had to comply with standard psychological techniques.

Ludwig Binswanger (1881-1966) the founder, and Rollo May(1909-1994), Carl Rogers(1902-1987), and Abraham Maslow(1908- 1970) were among the prominent humanistic psychologists. Rogers believed that the *real self* arises from actualizing the tendency of development, and Maslow, maintained that for each person actualizing the fullest version of oneself, is a (being) need, the satisfaction of which lies primarily in the satisfaction of other (deficit) needs. Both theories are incorporated in this research, and will be discussed in Chapters 4 and 5.

Inspired by Hegelian philosophy, J.M.Baldwin (1861-1934) founded social and developmental psychology which blossomed in the early 20th century. Its later development was mainly through the work of G.H.Mead (1863-1931) in sociology, which then was also fostered in

[74] (Miller 2004)
[75] (Martin 2006, p.248)

psychology.[76] Mead believed that the self arises from social interactions. Like Hegel and Baldwin, Mead argued that the self was the product of development through social experiences and not something that existed at birth. According to Mead, one's idea of the self emerges and develops in the experience of role playing with others, where shared meanings like, language and culture, make communication possible. Only in a situation where an individual is in interaction with a 'generalized other' whose attitude affects the individual's response, can self-consciousness emerge.

Mead distinguishes between, the 'me' and the 'I', as 'different phases of the self'. The 'me' is the conventional phase, answering to the organized attitudes of others and forming the 'I', and the 'I' is the 'novel response' to a 'generalized other'.

The 'me' is recognizable, it gives form to the self and defines one's personality.[77] Whereas, 'the 'I' is not knowable in immediate experience. It is knowable, but only in memory and then no longer as a subject but as an object.'[78]

As Mead points out, every person belongs to numerous social structures at different times and so represents different 'me's throughout life. Although Mead believes that social structures form the self, he does not deny the freedom of self-expression . As he points out, 'the structure of the 'me' does not determine the expression of the 'I'' and this structure can be broken when novelty is required. However, generally 'social control is the expression of the 'me' over against the expression of the 'I'.' [79]

Also amongst developmental psychologists were Vygotsky (1896-1934), whose work mainly focused on the role of social structure on cognitive development and Jean Piaget (1896-1980) who also concentrated on cognitive development but with less concern about the social aspects. Clare Graves (1914-1986), another developmental psychologist, developed a theory of human development proposing that, as a result of the interaction between internal mechanisms and

[76] (Martin 2006)
[77] (Mead & Morris 1962)
[78] (Martin 2006)
[79] (Mead & Morris 1962, p.210)

external conditions, people constantly develop new bio-psycho-social coping systems. The evolution of these systems, which he referred to as 'levels of human existence', depends on the cultural level of development and therefore the theory can be extended to the development of cultures and societies as well as individuals.[80] Grave's theory will be further discussed in the next chapter.

As I have tried to demonstrate in this brief preview, the idea of the self in the 20th century generally shifted from philosophy to psychology which then carried it forward into the 21st century. This is not to say that philosophers stopped philosophizing about the idea of the self. Foucault (1926-1984), Derrida (1930-2004) and many other philosophers continued to do so, but it meant that the self that had crossed the intellectual sphere of academia had now entered the domain of the public as the psychological self.

Today, as British sociologist, Nicolas Rose, suggests, the way we see and relate to ourselves is greatly influenced by psychology. Even a large part of the everyday vocabulary that we use to describe and make sense of our own and others' selves, such as stress, self-esteem, anxiety, self reliance, self-alienation, paranoia, etc are borrowed psychological terms.

Rose notes,

'The beliefs, norms and techniques which have come into existence under the sign of psy over the last century about intelligence, personality, emotions, wishes, group relations, psychiatric, distress and so forth are neither illumination nor mystification; they have profoundly shaped the kinds of person we are able to be- the ways we think of ourselves, the ways we act upon ourselves, the kinds of person we presumed to be in our consuming, producing, loving, praying, sickening and dying.'[81]

In this thesis, too, the self that is discussed is mainly a psychologically defined self. By doing so, I try to maintain the middle ground between the concreteness of the science and the abstraction

[80] (Graves & Lee 2002; Beck & cowan 2006)
[81] (Porter 1997, p.226)

of the humanities. This will allow me to sketch the self in a way that its rootedness in empirical theories makes it general enough to be found familiar and meaningful to others, whilst also leaving room for the enchantment of different personalities and the uniqueness of every individual. Nevertheless, as this brief overview may also suggest, there has been no solid answer to the question of the self and perhaps there will never be one . One's idea of the self, beyond psychology, is a subjective matter and grounded on personal philosophies. My conception of the self is embedded in the existence of an essence or soul, which is hardly acceptable in the field of psychology. Having said that, in recent years, cutting edge psychologists, like Ken Wilber, have incorporated the soul and spirit into their theories.
I believe it is through this essence, that the self, beyond the boundaries of physiology and psychology, can flow into the stream of 'otherness' and disappear in the wholeness of some greater being. However, since the novelty of the field minimises the chance of providing adequate material to support this idea of the self, I do not deal with it any further but continue the discussion as the psychological self.

CHAPTER FOUR

DEVELOPMENT

4.1. Introduction

The inquiry into the way of self-transformation, which I began in the previous chapter by examining the meaning of the 'self', continues in the current chapter by exploring the concept of 'transformation'.

Transformation in this thesis is regarded as development and self-transformation equates with self-development. Therefore in this chapter, I will discuss the concept of development, the general application of the term and also its particular association within the specific context of my research. As I will explain, understanding development is inseparable from understanding values which give meaning to development. Thus, part of this chapter is devoted to values, their definitions and the roles they play in our lives.

4.2. Exploring Development

The term development is generally applied to a process as well as a stage in a process. The Oxford English Dictionary defines the verb as, 'to grow or cause to grow and become more mature, advanced, or elaborate'. In almost all kinds of application, development suggests positive changes.[1] It alludes to a transcending movement from one stage of having, being, or doing in a particular context, to another stage, where its having, being, or doing is more valued in the same context. In other words, development entails a process of evolving *towards* what is

[1] (Gardner & Lewis 1996, p.3)

considered a more ideal situation. Thus the criteria or values by which the situation is evaluated against the ideal are inseparable from the definition of development in that context.

In this thesis, I apply the terms 'development' and 'progress' interchangeably. Gardner and Lewis suggest that, 'the word [development] also evokes natural metaphors of organic growth and evolution.'[2] In confirmation, Grober also maintains that, 'evolution' and 'development' both suggest 'the unfolding of qualities which are inherent.'[3]

To define development in this thesis, I aim to find a common ground which can be extended to the self. Since the domain of evolution may offer such a ground, it is frequently referred to in order to provide the basis for my argument.

Without becoming too deeply engaged with the technical and scientific definition of evolution, and by drawing from evolutionary philosophy, my main aim is to evaluate the available answers to the following questions: Is there a purpose for evolution? Does it essentially lead to a situation that is pre-determinedly valued? And finally, does evolution refer to an emergent process happening independently from the intention of the evolving entity?

Such questions are particularly important in this research, as the kind of response that is given to them affects the approach to the development of the self. As bio- psycho- social beings, humans are biologically, psychologically and socially exposed to the phenomenon of evolution.

Unlike Gardner and Lewis, Michael Murphy (1993) distinguishes development from evolution. In *'The Future of the Body'* he writes, 'evolution as it is commonly understood in biology, is not the same as progress. Progress occurs when there is a directional change towards a better condition, however that improvement may be defined, whereas biological or human evolution is sometimes regressive and can lead to the extinction of a species or culture.'[4] So, whether a condition is better or worse is a relative matter and depends on the criteria of evaluation. As the existence of value is denied by many scientists, so is the idea of the purposefulness of evolution.[5]

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[2] (Gardner & Lewis 1996, p.3)
[3] (Grober 2012, p.108)
[4] (Murphy 1993, p.31)
[5] (McIntosh 2007b)

On the other hand, the subject of evolution is reemerging in the social sciences. Evolution generally refers to the process of becoming. Steve McIntosh defines it as 'the tendency of most forms of being to unfold and develop.'[6] McIntosh, as with many other contemporary evolutionary/integral philosophers, believes such a tendency to develop forms a relatively identifiable pattern. This is in contradiction to many evolutionary biologists who believe the only purpose that evolution follows is the survival of the specie. Thus the direction of evolution is only determined by the ability of its subject to adapt to the environment and that follows or creates no particular pattern.[7] However, scientists like Ervin Lazslo (1996) have a view similar to that of the evolutionary/integral philosophers. He suggests that there is a meta-instruction leading to the development of a living system over its evolution. Lazslo notes, 'in evolution there is a progression from multiplicity and chaos to oneness and order.' [8]He identifies harmony with other beings alongside survival as a goal towards which evolution is directed. This is the direction which integral philosophy, too, accounts for evolution.

Evolutionary/integral philosophy, which I employ in this thesis, proposes that every individual and every human society naturally evolves and through this evolution, they go through stages with a range of values. In other words, with the human individual and society, evolution unfolds through relatively similar stages with identifiable values. Although the values of each stage are varied and often contradictory to those in other stages (as suggested by dialectics) the system as a whole is oriented towards unity. Evolutionary/Integral philosophy and its view of emerging stages of value are briefly explained as follows.

4.2.1. Evolutionary/Integral Philosophy

Integral philosophy presents a view of reality that incorporates all kinds of human experiences including mental, sensory and spiritual. Ken Wilber formulated *Integral Theory*, a framework which extended the application of integral philosophy to a variety of disciplines such as ecology, medicine, spirituality and politics. Wilber's integral theory consists of different dimensions and

[6] (McIntosh 2012, p.2)
[7] (McIntosh 2007b)
[8] (Laszlo 1972, p.44)

it is much more inclusive than merely an evolutionary aspect of being. Nevertheless, as this thesis is only concerned with the dimension of development, I will exclude the rest of the world of Integral theory.

Although integral philosophy is currently associated with the writings of Ken Wilber, it is a part of the bigger context of *evolutionary philosophy* traced back to Hegel. 'Hegel showed how history unfolds through a dialectical process wherein conflict makes possible the transformation to higher states of organization.'[9] His idea of dialectic was an initiation to evolutionary philosophy and strongly influenced aspects of the social sciences in evolutionary philosophy developmental psychology, and the newly emerged field of Integral Theory.

Also inspired by Hegel's Dialectics, many evolutionary/ integral philosophers employ a spiral shape to display the process of the growth and development of an organism in different contexts.[10] Each curve, as a stage of development (synthesis), naturally emerges from the interaction between the previous stages (thesis and antithesis) and environmental conditions.[11](Fig.9) In this thesis I also employ the spiral shape, when appropriate, to illustrate evolutionary development.

Although the concept of evolution is commonly associated with the biological change of species over time, according to McIntosh (2012), it was in 1881 and in the context of human societies that the English philosopher, Herbert Spencer(1820-1903), referred to the social change over time as evolution.

After the publication of Darwin's '*Origin of Species',* by integrating features such as natural selection and the survival of the fittest, Spencer expanded his theory to include both social and biological evolution. He defined evolution as ' a change from an indefinite, incoherent

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[9] (McIntosh 2007a, p.29)

[10] (Rajan & O'Driscoll 2002).

[11] Theodore Andre Cook's quote can beautifully explain the logic of applying the spiral as a metaphorical shape for this purpose: *" One of the beauties of the spiral as an imaginative conception is that it is always growing, yet never covering the same ground, so that it is not merely an explanation of the past, but it is also a prophecy of the future; and while it defines and illuminates what has already happened, it is also leading constantly to new discoveries."*

homogeneity, to a definite, coherent heterogeneity; through continuous differentiation and integration.'[12]

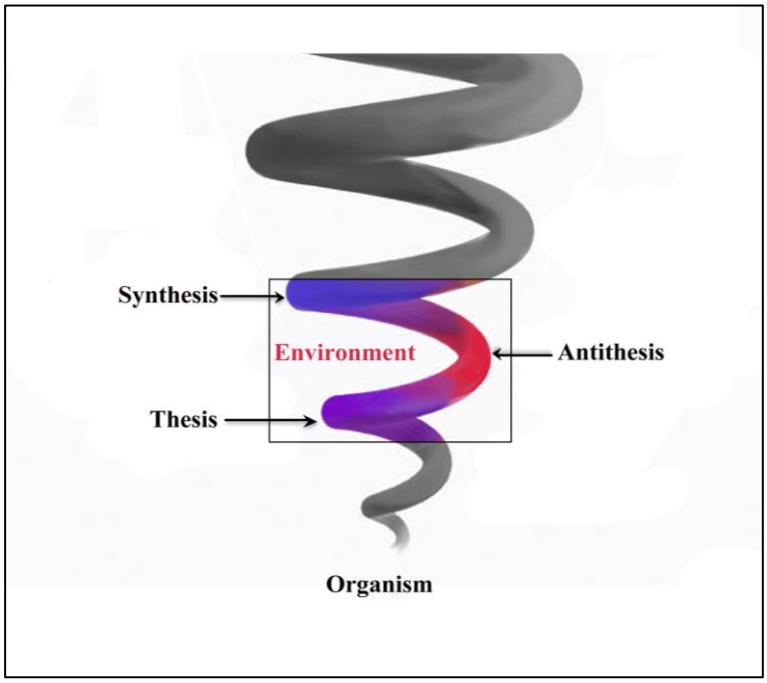

Fig 9. Spiral of evolutionary development

As McIntosh (2012) points out, Spencer was one of the leading figures of the Victorian movement. The idea of cultural evolution in the Victorian period began as a humanitarian movement, but it was later exploited by those who would use it to justify their claim of cultural superiority. It, therefore, fell out of favour in the first half of the twentieth century when the world faced two major wars. Anthropologists such as Franz Boas (1858-1942) and his student, Margaret Mead (1901-1978) were among the social scientists of this time who condemned the idea of a social evolution which promoted a discriminative and hierarchical view of cultures. Mead writes, ' we have stood out against any grading of cultures in a hierarchical system which would place our own culture at the top and place the other cultures of the world in a descending scale according to the extent that they differ from ours.'[13]

As evolution was denied in the cultural context by social scientists, it was left exclusively to biology and the life scientists to explore and define it. Therefore, definitions of evolution are

[12] (Robertson 1996, p.406)
[13] (Wright 2000, p.14)

generally biology-oriented. For example, a prominent neo-Darwinian scientist, Douglas Futuyama describes the phenomenon of evolution as follows:

'Evolution… is change in the properties of a population of organisms that transcend the lifetime of a single individual. The ontogeny of an individual is not considered evolution; individual organisms do not evolve. The changes in population that are considered evolutionary are those that are inheritable via the genetic material from one generation to the next.'[14]

The idea of social and psychological evolution was revisited by philosophers such as Bergson, Whitehead, Teilhard de Chardin, Gebser, Habermas and developmental psychologists such as Baldwin, Piaget, and Graves.[15] In recent decades it has been revived by the contemporary philosopher and psychologist Ken Wilber[16] and developed by Steve McIntosh[17], Allan Comb[18], Don Beck and Chris Cowan.[19]

Clare Graves (1914-1986) was one of the most influential contributors to integral philosophy. The Integral theory of Wilber as well as the theory of Spiral Dynamics by Beck and Cowen both draw from Graves's idea of 'levels of existence' in which he argued for the evolution of human psychology and its expansion to human culture. By raising the significance of the inter-relationships between the bio-psycho-social character of human development, Graves suggested hierarchical stages for the being of individuals throughout their lives. (Fig.10) He argued that the nature (bio-psycho- social nature) of the adult human is an open system and it is open to changes as the conditions of living change. 'These systems alternate between focusing upon the external world, and attempts to change it, and focusing upon the inner world, and attempts to come to peace with it.'[20] As a result of these internal-external interactions, people go through different modes of being which he called 'levels of existence'. Based on Graves's theory, each

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[14] (McIntosh 2012, p.3)

[15] *Integral Consciousness*, the core subject of integral philosophy, was initially suggested by Jean Gebser (1905-1973) referring to the transformation of awareness through time that leads to the emergence of new patterns of experience and perception. He suggested that the new structure of consciousness is an integration of the novel patterns with the predominant ones. The cross-cultural and universality of the evolution of consciousness was discovered by Baldwin (1861-1934) and empirically confirmed by Piaget (1896-1980).

[16] (Wilber 2006; Wilber 2006; Wilber 2000a; Wilber 1995)

[17] (McIntosh 2007a; McIntosh 2012; McIntosh 2007b)

[18] (Combs 2002; Combs 2009)

[19] (Beck & Cowan 2006)

[20] (Graves 1974)

level represents a new system, which is accompanied by a new set of rules and values. At any given level, an individual is motivated by the values of that level and exhibits behaviours in their association.

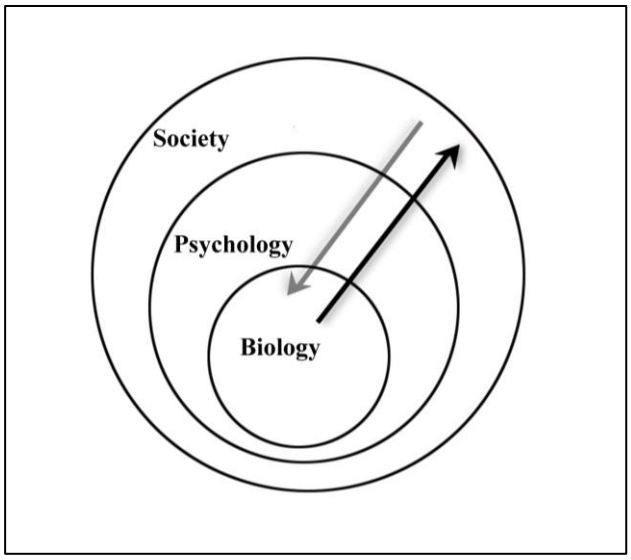

Fig 10. Humans are bio-psycho-social beings and evolve as a result of changes in their biology, psychology and society.

When the embedded values of a level are no longer responsive to the needs of the living conditions and fail to solve the existing problems, a transformation to a higher or lower level occurs. In these circumstances, individuals adopt an approach to problem solving which may not comply with the existing values of that level. This leads to the emergence of a new mode of existence, and that, according to Graves, determines every aspect of their being from feeling, motivation, ethics and values to biochemistry, degree of neurological activation, learning system, belief systems, etc.

Following Graves, his two assistants Don Beck and Chris Cowan improved and represented the 'levels of existence' in a model they called Spiral Dynamics.[21] Spiral Dynamics demonstrates potentially open ended developmental stages each referring to a level of consciousness. (Fig.11)

[21] (Beck & Cowan 2006)

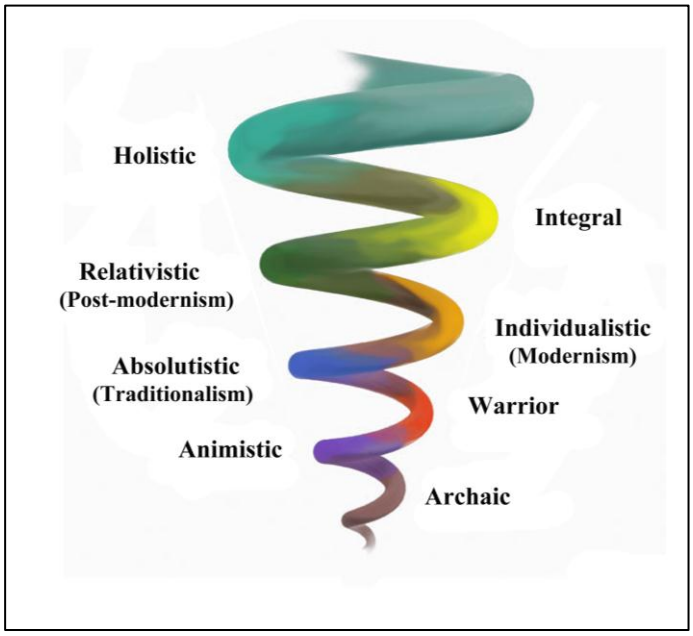

Fig 11. Developmental stages in Spiral Dynamics

However, as Wilber points out, it is more appropriate to consider both theories of 'level of existence' and 'Spiral Dynamics' as developmental models for values rather than consciousness. For clarification and to avoid confusion, I apply Wilber's advice and regard each level from Spiral Dynamics as representative of a particular value system.

Graves and his successors went on to expand the value-based levels from the individual to the collective way of being. They observed that the patterns of change that history unfolds are comparable to the patterns of an individual's development from childhood to maturity which is recognized by developmental psychology. Individual and cultural evolutions reinforce each other and both follow a dialectical transformation. Each level primarily evolves in opposition to the deficiencies of the previous level and takes shape based on contradictions to the previous value system. Examples of this are modernism which emerged from the opposition to traditionalism, and post-modernism from modernism. This will be discussed in more depth later in this chapter.

Despite an increasing interest in the subject of cultural evolution, it remains in dispute. To believe in the existence of cultural evolution may suggest that defective features such as environmental destruction or social inequity can be justified as natural consequences of evolution. Or, as it was during the Victorian era, it can be used to support or deny particular

cultures. In response to these concerns, and in the context of individual development, Graves says in a repeatedly quoted statement,

'I am not saying in this conception of adult behavior that one style of being, one form of human existence is inevitably and in all circumstances superior to or better than another form of human existence, another style of being. What I am saying is that when one form of being is more congruent with the realities of existence, then it is the better form of living for those realities. And what I am saying is that when one form of existence ceases to be functional for the realities of existence then some other form, either higher or lower in the hierarchy, is the better form of living. I do suggest, however, and this I deeply believe is so, that for the overall welfare of total man's existence in this world, over the long run of time, higher levels are better than lower levels and that the prime good of any society's governing figures should be to promote human movement up the levels of human existence.' [22]

Integral philosophy agrees with Graves in the context of cultural development. In response to the aforementioned concerns, it suggests an integral destination towards which cultural evolution is in progress. This integral mode of existence unifies features from all stages and accounts for the value of each culture at whatever level of evolution it is in. Although, from where we are now, the view of an integral future seems rather idealistic, Wilber and many other integral philosophers believe that signs of such a future have already been appearing in various places in the world. There are cultures and communities which have moved beyond disagreements and conflicts about differences and have reached a level of appreciation for diversity, integration and unity with other beings.

As integral cultures are scarce and difficult to study at this time, I do not discuss them here any further. Nonetheless, as a response to the earlier questions about the direction and destination of evolution. I, too, draw from integral philosophy and its vision of increasing unity and harmony as the direction towards which bio- psycho-social evolution progresses.

However, the focus of this thesis is mainly on the three predominant value systems in today's world: Traditionalism, Modernism, and Post-modernism. These systems, which have emerged

[22] (Graves 1974)

and are still emerging in societies in various places in the world, as McIntosh puts it, 'function as living dynamic systems that organize both entire human societies as well as the minds of the individuals who participate in those societies.'[23]

Before I give a brief overview and definition of these value systems, it is important to discuss the nature and importance of values in human social and individual lives and the way they are adopted by individuals and cultures.

4.3. The Nature of Values

As Jacob and Cleveland put it, 'If gross physical actions are the most visible and tangible form of human initiative, the creation of values is the most subtle and intangible. Yet, human existence is powerfully determined by the nature of its values.'[24]

Shalom Schwartz (2006) a social psychologist and cross cultural researcher, defines values as abstract concepts from which their concrete manifestations create goals, and the pursuit of these goals creates meanings in people's lives. [25]

Schwartz gathers many references to values which are implicit in the work of theorists and researchers and summarizes them into the following key features.

- *Values are beliefs. But they are beliefs tied inextricably to emotion, not objective, cold ideas.*
- *Values are a motivational construct. They refer to the desirable goals people strive to attain.*
- *Values transcend specific actions and situations. They are abstract goals. The abstract nature of values distinguishes them from concepts like norms and attitudes, which usually refer to specific actions, objects, or situations.*
- *Values guide the selection or evaluation of actions, policies, people, and events. That is, values serve as standards or criteria.*
- *Values are ordered by importance relative to one another. People's values form an ordered system of value priorities that characterize them as individuals.* [26]

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[23] (McIntosh 2007a, p.34)
[24] (Jacob & Cleveland 1999)
[25] (Crompton 2010)

Whilst the important role that values play in the lives of humans is a matter of little doubt and disagreement among social scientists, contrasting opinions appear where the meaning and definition of values is under question.

Maslow (1970a) defines values in relation to human needs. He adopts a very general view of values and regards them as being what people find satisfactory to their emotional, cognitive, and aesthetic needs. On the other hand, Baumeister (1991) believes that having values is a need in itself. He maintains, 'this need for value refers to people's motivation to feel that their actions are right and good and justifiable.' [27] From Baumeister's point of view, values are a form of motivation which gives meaning to people's lives and directs their behaviours and activities.

Pattison and Pill (2004) find defining and understanding the nature of value a problematic mission and most available definitions are only partial or arbitrary. They suggest that, in understanding values, the following points should be considered: 1) values are human-made concepts and they exist in the human domain of meanings. 2) Values are inherently incomprehensible and uncircumscribable, as they belong to the world of inner meanings of which, as humans, we can never step out of to assess them dispassionately and non-judgmentally.3) individuals are necessarily very committed to their inner meanings and therefore to their values. In fact, the degree of happiness or distress in people's lives is closely related to and determined by their values.[28]

Implied in all descriptions of values, are attractors which draw people towards a particular way of being, having and doing. Despite disagreements on the definition of values, it seems indisputable that they are co-opted to serve goodness. Nothing is valued for being bad, unless the badness is in someone's interest.

The appealing power of goodness was first proposed by Plato. He believed that there was an ultimate goodness which explained all attractions. As Singer puts it 'this supreme object-and there must be only one, since all things make a unity-Plato calls *the Good*. He also calls it *absolute beauty*. To the Greeks, beauty was a function of harmony. It arose from a harmonious

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[26] (Schwartz, 2006 p.1)
[27] (Baumeister 1991, p.36)
[28] (Pattison & Pill 2004)

relationship between parts that could not cohere unless they were good for one another. From this Plato concluded that what is truly beautiful must be good and what is truly good must be beautiful.'[29]

Drawing on Plato's discourses, the beautiful, the good, and the true are generally regarded as the three basic attractors from which all values emerge and develop. [30] Nevertheless, it is at the ultimate point of goodness that the three converge and become unified.

It is, therefore, identifying the goodness that may vary from time to time, culture to culture, person to person and organism to organism that is important.

At the level of the biological organism, goodness may be equal to survival. Rolston writes, 'the organism is genetically programmed to argue, to probe, to fight, to run, to grow, to produce, to resist death.'[31] What is valuable to the biological organism is anything that has an interest in its survival. These values, as McIntosh points out, are primitive forms of values. Nevertheless, to an evolved form of organism like the human being, goodness lies in what serves not only biological needs and survival, but also better life conditions. Clearly for humans with will, agency and cognition, determining whether something can benefit the condition of being and serve goodness, depends on different variables including personal choice and the appreciation of quality. These variables increase in number and complexity at the cultural level, where quality of life lies in healthy relationships between individuals. Thus for humans, there are three sets of values to serve their good: 1) those which serve their survival, 2) those that benefit their personal growth and which are interconnected with 3) those that interest their quality of living with each other. All these values orient people's lives toward particular goals and motivate their actions and behaviours towards the achievement of desirable situations.

Tom Crompton (2010) studies how people deal with values from a psychological perspective. He refers to life-goals and values as interchangeable concepts both of which embody some

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[29] (Singer 2009, p.54)
[30] In the context of Integral philosophy this is generally referred to as 'Big Three'. See (McIntosh 2007a; McIntosh 2012; Wilber 2000b; Steiner 1923)
[31] (Preston & Ouderkirk 2007, p.133)

concept of the 'ideal'. According to Crompton , despite the variety of values in different cultures and their concurrence with the conditions of time and place, there is a 'consistent and meaningful pattern' in human psychology, which shows how people give priority to their values and attune their behaviours .

In his report titled *'Common Cause; the case for working with our Cultural Values'*, (2010) Crompton gathers information from empirical studies in nearly 70 countries to suggest that the wide range of values over different time and cultures can be categorized into four spheres, based on the goal that their corresponding behaviours are aimed to fulfil.

In this report he states, 'goals-the aims for which people strive in life-have been found empirically to be distributed on two axes, according to whether these are 'intrinsic or 'extrinsic',[32] and whether they are focused on 'self-transcendence' or the 'physical self' [or self-enhancement].'[33] (Fig.12)

Crompton refers to intrinsic goals or values, such as personal growth, emotional intimacy or community involvement, as inherently rewarding to pursue, as they can satisfy people's psychological needs. While extrinsic goals, 'like the acquisition of material goods, financial success… and social recognition are based on the desire to elicit particular responses from other people, in order to obtain some reward or social praise.' In other words, intrinsic values are concerned with how a person sees themselves in relation to others, whereas extrinsic values engage people with how they are seen and evaluated by others.

Similarly, self-enhancement goals are concerned with one's satisfaction of physical desires, while self-transcendence goals involve the pursuit of higher purposes such as serving the community or searching for universal harmony.

[32] Intrinsic and extrinsic values should not be mistaken with personal and social values. Both personal and social values can be internally or externally derived.

[33] (Crompton 2010, p.77)

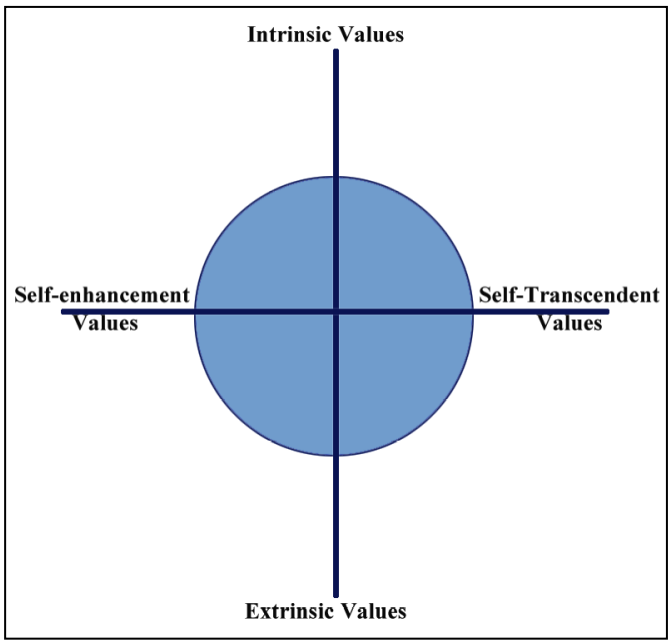

Fig 12. Crompton's categories of values

Crompton explains that, although a goal does not necessarily belong to one pole of an axis or the other, goals on opposite axes suppress each other. This means that stronger extrinsic goals weaken the appearance of intrinsic values in a person, and higher levels of self- enhancement result in a lower appreciation for self-transcendence values.

Crompton's classification of values agrees with the way Capra (1996) distinguishes self-assertive values from integrative values. Capra also affirms that, 'neither of them are intrinsically good or bad. What is good, or healthy, is a dynamic balance; what is bad, or unhealthy, is imbalance, an over-emphasis of one tendency and a neglect of the other.' [34]

These general distinctions and classifications facilitate the study of human behaviour in relation to values. Studying values as a separate domain, however, as many writers point out, is necessarily a context –oriented and relative matter. Pattison and Pill note, 'at the core of the apparent concreteness of the notion of 'values', relativity is built in. Value and values are then,… transient and thoroughly embedded in a fluid process of change.'[35]

[34] (Capra 1996, p.9)
[35] (Pattison & Pill 2004, p.2)

Although integral philosophy agrees with the associated relativity of values, it disagrees with those who take this relativity as a reason to claim that values are merely subjective. In explaining this, MacIntosh holds that as the transformation of cultures happens through a dialectical evolution and follows a particular pattern, values also change and their evolution causes and is caused by the evolution of cultures. Rather than natural selection, which drives biological evolution, cultural evolution is driven by people's actual choices to make their lives better.[36] Therefore, subjective values of individuals as well as objective values of the culture are involved in the phenomenon of cultural evolution. McIntosh maintains ' the subjective pole always renders values partially relative because intrinsic values only fully exist where there is consciousness to recognize them.'[37] On the other hand, every culture establishes a particular value system, or in McIntosh's term worldview, and unfolds values which are specific to the structure of that system. These worldviews generally include values which are in opposition to the values of the previous stage. Macintosh adds that an evolutionary perspective can value the relativistic truth that all worldviews deserve respect, and that each worldview is evolutionarily appropriate for its given life conditions.'[38]

I now discuss the three value system or worldviews of traditionalism, modernism and post-modernism.

4.4. A Brief Introduction to Value Systems

The following is a brief introduction to the three cultural stages and their associated values of traditionalism, modernism and post-modernism.

About the conception of 'tradition', Shils (1981) suggests that it is 'silent about whether there is acceptable evidence for the truth of the tradition or whether tradition is accepted without its validity having been established… the decisive criterion is that, having been created through human actions, through thought and imagination, it is handed down from one generation to the

[36] (McIntosh 2012)
[37] (McIntosh 2012, p.102)
[38] (McIntosh 2012, p.103)

next.' [39] Tradition is built upon the certain 'moral prestige of the past'[40] and reflects the transformation of mere habit and repetition into a positive value. The familiar ways of thinking and acting come to seem proper, appropriate, correct, and even natural.[41]

Traditionalism is attributed to the conformist value system grounded in community and ethnocentrism. As MacIntosh points out, 'this value system emphasizes the sacrifice of the self for the greater good of the group.'[42]

Structure, purpose and direction in life, all oriented towards perfection and unity with a greater being, are highly valued in traditionalism and it adopts an absolute and authoritarian strategy to fulfil these values. Here, 'what is helpful in dealing with … distressing life conditions is a clear distinction between right and wrong and true and false.'[43]

In contrast to traditionalism, **modernism** favours individuality over collectivity. On the one hand, it provides the opportunity for personal growth and identification within the community and on the other, it takes this individuation to the extreme and to the verge of the dissociation of the parts from the whole.

Rationalism, which means placing every choice and decision- making on the scale of rationality, is a prominent feature of the transition to modern societies. The Modernist foundation is built on objective knowledge and it is the substitute for 'God worshiping' in traditionalism. The authorizing power determining right and wrong in modernism, is not grounded in religious and otherworldly principles, it is reason which rules on the rightness or wrongness of a matter in both individual and collective contexts. Rationality in modernism, limits the reality to what is measurable and subjected to scientific experiments. As Ken Wilber remarks, 'according to scientific materialism, …body, mind, soul and spirit could be thoroughly reduced to a system of matter alone.' [44] Objectification, quantification and disenchantment of the world, are the

[39] (Shils 1981, p.12)
[40] (Shils 1981, p.2)
[41] (Shils 1981, p.200)
[42] (McIntosh 2007a, p.43)
[43] (McIntosh 2007a, p.46)
[44] (Wilber 2000b, p.61)

achievements of modernism. And material progress, wealth and status, and of course, individual autonomy and independence are the defining values of this movement. [45]

Post-modernism, which arose in response to the rationalistic and materialistic values of modernism, adopts the opposite views and values. Post-modernists 'reject foundationalism, essentialism, and transcendentalism. They reject rationality, truth as correspondence, and representational knowledge.'[46] Sensitivity and feministic ways of knowing, subjectivity, pluralistic relativism, and attention to nature, which tend to be ignored in modernism, are important values in postmodernism. [47]

Despite much of the incoherent nature of post-modern worldviews, Ken Wilber suggests that the three following points, constitute the main features at the core of the post-modern approach:

1-Reality is not in all ways pre-given, but in some significant ways is a construction, an interpretation.

2-Meaning is context-dependent, and contexts are boundless.

3-cognition must therefore unduly privilege no single perspective.[48]

Not surprisingly, relativeness is the view strongly maintained in post-modernism in terms of the truth and reality and principles of right and wrong; what seems right to one might be wrong for another, so 'whatever is true for you'.[49]

However, post-modernism has another, sceptical side to it. Relativism and refraining from any hierarchical relationship, leads an extreme version of post-modernism towards a depthless view of reality followed by scepticism and nihilism where, as Wilber has put it, 'everything is reduced to the flattest surface… there is no within.'[50]

Wilber believes, 'extreme post-modernism …went from the noble insight that all perspectives need to be given a fair hearing, to the self contradictory belief that no perspective is better than any other.'[51]

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[45] (McIntosh 2007a, p.49)
[46] (Wilber 2000b, p.162)
[47] (McIntosh 2007a)
[48] (2000b, p.163)
[49] (McIntosh 2007a)
[50] (Wilber 2000b, p.170)
[51] ibid

4.5. The Perception of Development in Different Eras

Jacob and Cleveland (1999) point out that, 'social values constitute the cultural infrastructure on which all further social development is based. In this sense, values are the ultimate product of the past development and the ultimate determinant of its future course.'[52] So, the different conceptions of the world in traditionalism, modernism and post-modernism generate different social values and therefore different kinds of social developments.

In this section, the three value systems are discussed in a historical context. This does not mean however that their principles are only confined to a certain period of time and to particular places in the world, but as value systems, they are potentially maintained at any time and in any place in both the social and individual domains.

Although the notion of tradition is commonly used in opposition to development and progress, individuals and societies never stopped developing during the traditional period before the 20th century. However, development then, was identified by properties and processes of change which were different from what is perceived as development today.

As the word 'tradition' implies, preserving what is created, performed or believed in the past and handed down to the future, were highly valued in the era of traditionalism. Thus, moving through the tradition and embodying the traditional heritage were among the criteria which defined development. Nevertheless, the ultimate development in traditional societies, according to Shils, was grounded in a belief 'in the perfectibility of human life in a realm beyond the earthy kingdom.'[53]

The triumph of modernism over traditionalism was predicated on the path of rationality as the only road towards more developed societies and people.

' Modernism was expected to wipe away any remnants of irrationality. Theorists of modernization predicted that superstitions, magic, and tradition which were standing in the way

[52] (Jacob & Cleveland 1999)
[53] (Shils 1981, p.3)

of rationality and progress, would gradually yield to modern scientific and technological methods and organizations.' [54]

According to Long and Long (1992), 'modernization visualizes development in terms of a progressive movement towards technologically more complex and integrated forms of 'modern' society.'[55]

The basis of this modern concept of social development, which was dominant until recently, was established in the period after the World War II. Lepenies (2008) writes,

'Arguably, the 'age of development' began in 1949 when the American president Harry S.Truman, in his inaugural speech of January 20, called for a concerted global effort to develop what he called ' underdeveloped areas'. It is from that moment on that development policy became a truly global endeavour.'[56]

This new approach to development was followed by the formation of international organizations such as the World Bank, the International Monetary Fund, and the United Nations, which were specifically devoted to serve its goals. [57]

In a speech, Harry Truman, President of the U.S.A, split the world into the two halves of developed and underdeveloped countries and then assigned the developed countries the task of assisting the underdeveloped nations:

'We must embark on a bold new program for making the benefits of scientific advances and industrial progress available for the improvement and growth of underdeveloped areas.' He then went on to say that 'only by helping the least fortunate of its members to help themselves can the human family achieve the decent, satisfying life that is the right of all people.'[58]

The 'age of development' altered the relationship between nations and established a new way of interaction between the sovereign countries and others. 'Development discourses', Crush (1995) comments, 'define Third World (underdeveloped countries) people as the 'other', embodying all

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[54] (F.Hadis n.d.)
[55] (Long & long 1992, p.18)
[56] (Lepenies 2008, p.205)
[57] ibid
[58] ibid

the negative characteristics (primitive, backward and so forth) supposedly no longer found in 'modern' Westernized societies.'[59]

This policy laid out the criteria of development, as Marchand describes, 'a fairly straightforward, linear process, in which a nation or people moved from underdevelopment, which was equated with traditional institutions and values, to full development, i.e. modern/rational/industrialized societies based on the Northern model.'[60]

Political strategies, hand in hand with the principles of modernity recognized 'prosperity as a pre condition for civilized life,' which benefited from scientific discoveries and technological innovation.[61] In other words, civilization would equal scientific and technological development and that would equal economic prosperity. That was the aim to be carried out in underdeveloped countries as well.

However, as trade and economic relations are the main parts of a social system, which interconnects with other social systems, economic growth becomes the primary means through which modernity is exported to other nations. This soon became a mind set, 'a particular mode of thinking, and a source of practice designed to instill in 'underdeveloped' countries the desire to strive towards industrial and economic growth.'[62]

F.Hadis writes,

' The economic organization of the 'developed' societies would leave an imprint in the economic organization of the 'underdeveloped' societies. It would call for an increasing orientation towards the supposedly rational goals of the market place. The rest of the path to modernity would see, one by one, every aspect of social and cultural life adjusting to the needs of the rational economic system. Social scientists adhering to the theory of modernization called such a path ***development.*** *'*[63]

Defining development by economic growth has predominated until recently. The economy in most cases is still the main target of development and financial prosperity is highly valued by

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[59] (Crush 1995, p.247)
[60] (Marchand 1995, p.11)
[61] (Leonard 1996, p.7)
[62] (Gardner & Lewis 1996, p.6)
[63] (F.Hadis n.d.)

many individuals and societies. Even today, successful development is measured by economic indices such as the 'Gross National Product (GNP) or per capita income.' [64]Not surprisingly the historical and literal meaning of development is overshadowed by the economic concept of development.[65]

The influence of this mode of development on the lives of individuals has given rise to the notion of modern personal development in the form of personal achievement, competitive behaviours, and material possession as its signature. The implications of modern development for an individual's life, in Lears words, 'seemed increasingly confined to the airless parlor of material comfort and moral complacency.' [66]

'Since self-interest was the motor of wealth creation', Gerhard(2010) says, 'modern culture developed the 'I' at the expense of the 'we'.'

Scientific achievement and technological progress in wealthier societies, could justify acts of individualism and self-centeredness as the way to progress, and so the case for morality and care for others was associated with tradition. This was considered a barrier in the way of development and therefore was discouraged by modernism. As Gerhardt says, 'morality then becomes an anaemic slideshow, an optional extra, while the real action lies in the red-blooded pursuit of selfish goals.'[67]

However, as Gerhardt points out, social values are not consciously chosen, but are generally acquired and transferred unconsciously.[68] External values which society regards as the goals of development can only partially influence and determine an individual's goals and meaning of life. The other part is potentially determined by internal drives, or intrinsic values and is drawn from personal experiences, needs, beliefs, etc, which do not necessarily comply with the external drivers.

As Jacob and Cleveland (1999) point out and in agreement with integral philosophy, social developments are dynamic dialectical processes. They emerge through interactions between

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[64] (Gardner & Lewis 1996, p.6)
[65] (Lepenies 2008)
[66] (Lears 1981, p.5)
[67] (Gerhardt 2010)
[68] (Gerhardt 2010)

individuals who adopt new behaviours and activities and which are followed by others. These activities are normally motivated by dissatisfaction with the present condition and hold values and goals, which initially are not commonly admitted and appreciated in society.

Dissatisfaction with modern culture: 'its ethics of self- control and autonomous achievement, its cult of science and technical rationality, its worship of material progress' began to appear in mid 20th century. People realized that modernism had not brought them a better quality of life or made them more autonomous but instead it had created a cultural hegemony in which they had to constantly strive in search of their identity.

Quoting the German psychologist, Arno Gruen, Bosselman describes 'the insanity of normality' in modern societies as ' self-destructive contempt for humanity'. He writes, 'in advanced capitalism, competition is perceived as superior to cooperation, the market as more important than community, growth as implicit in [economic] development, and money as more real than people and their needs.'[69]

Alongside the social problems, concerns for environmental destructions as a result of dominative and profit-oriented approaches of modernism to nature, added on the dissatisfaction and disappointment in modern values and gave way to the anti-modern movement and the rise of post-modernism in the late twentieth century. [70]

'Post-modernism questions the assumptions of the modern age, particularly the belief that rational thoughts and technological innovation can guarantee progress and enlightenment to humanity.' [71] This new movement in the West rejected the pervasive association of economic growth and material possession as the purpose of development and replaced the rational, benefit oriented goals of social development with more humanistic and community based objectives. Post-modern advocates argue for a new form of development, which accounts for people's right to maintain their own cultures, history and worldviews. The Peace Prize Nobelist, Willy Brandt, defines development as the 'unfolding of productive possibilities and of human potential.' In

[69] (Grober 2012, p.9) see in the forward by Prof. Klaus Bosselman
[70] (Lears 1981)
[71] (Marchand 1995, p.2)

1980 a new definition of development was introduced by International Foundation for Development Alternatives in cooperation with Brandt commission:

'Development is the unfolding of people's individual and social imagination in defining goals, inventing means and ways to approach them, learning to identify and satisfy socially legitimate needs. Development, thus defined as liberation of human beings and societies, happens, or better, is lived by people where they are, that is, in the first instance, in the local space… there is development when people and their communities… act as subjects and are not acted upon as object; assert their autonomy, self-reliance and self-confidence; when they set out and carry out projects. To develop is to be, or become. Not to have.'[72]

Also a new definition for 'social development' was presented by the 'Human Development' sector of the United Nations in 1990.

In this report, the criteria for development in society were reevaluated and a new social development theory was formulated based on the opportunities that a society provides to its people so that they can choose to live the life they value.

'Social development in this context is defined as a process of enlarging people's choices and enhancing human capabilities (the range of things people can be and do) and freedoms, enabling them to: live a long and healthy life, have access to knowledge and a decent standard of living, and participate in the life of their community and decisions affecting their lives.'[73]

Despite such definition in the political and social contexts, the criteria of personal development are not so easily defined or identifiable from the view of post-modern individuals. As Gergen (1991) points out, 'the increasing awareness of multiplicity in perspective undermines attempts to justify any transcendent criterion of the correct.'[74] The very notion of the 'individual' and of 'development' are in doubt when it comes to the more sceptical version of post-modernism. Emphasizing relatedness and belongingness of individuals to the great web of being obscures

[72] (Grober 2012, p.181)
[73] (Human development report 1990)
[74] (Gergen 1991, p.111)

the view of individuality. As Gergen notes, ‘ there is no individual essence to which one remains true or committed. One’s identity is continuously emergent, re-formed, and redirected as one moves through the sea of ever-changing relationships.’[75]

Therefore, individual development in post-modern times seems to lie in the progressive integration of individuals into the whole. Bronfenbrenner, the post-modern psychologist, defines development as ‘a lasting change in the way in which a person perceives and deals with the environment.’[76]

On the other hand, authenticity, self-actualization and retrieving intrinsic values, as opposed to the submission to the external values of a modernist culture, are goals motivating post-modern individuals for development. This development however, as some post-modernists suggest, is towards authenticity as a means of integration to a whole. This goes beyond human cultures and communities.

‘Such a person [authentic person], by virtue of what he has become, assumes a new relation to his society and indeed, to society in general. He not only transcends himself in various ways; he also transcends his culture. He resists enculturation. He becomes more detached from his culture and from his history. He becomes a little more of a member of his species and a little less a member of his local group.’[77]

How far this detachment from culture and attachment to the world of pure nature can develop one’s quality of life, considering the social nature of human beings, requires a deep penetration into the realm of human nature. This will be discussed in the next chapter.

[75] ibid
[76] (Bronfenbrenner 1979, p.16)
[77] (Bronfenbrenner 1979, p.12)

CHAPTER FIVE

IN THE MAKING (CHANGE)

5.1. Introduction

This chapter acts as a gateway leading to the arena I term ‘deep craft’. In this chapter I aim to identify the area where the idea of deep craft can best contribute to the trajectory of change towards [deep] sustainability. To do so, I borrow from philosophical, psychological, and socio-psychological ideas and theories to show that the change we are looking for engages and challenges our needs, meanings, values, and morals.

This chapter ends by concluding that the ‘openness to experience’ allows an individual to make changes in their ways of being. This is the area where deep craft is situated and can significantly contribute to the actualization of the idea of change.

Even though my academic knowledge is limited in psychological domains, as a person, as a craftsperson, and as an academic person I have access to certain levels of understanding about my own self which no one else has. The theories I apply here are those, which besides being academically and professionally recognized, agree with my personal experiences and understandings and provide answers to my self-inquiry and introspective questions. After all, when it comes to psychology, we are all practitioners and we too can be professionals investigating the secrets of our healthy or unhealthy psyches. I believe the psychologist, Robert Kegan, agrees with me where he writes:

‘Woody Allen says he was thrown out of college for cheating: it was on a metaphysics exam and he looked into the soul of his neighbour. This is something like what I understand psychology to

be about. Psychology asks fundamental questions about being human; the examination is metaphysical. But we are wary of deceiving ourselves and so we 'cheat'- we look into the soul of our neighbours for verification."[1]

5.2. In the Making (Change)

We are ever changing creatures living in an ever-changing world. In contrast to the flux we are and we live in, desiring and seeking stability is embedded in our nature as we strive for survival and prosperity.[2] We cannot stop the change that is intrinsic to the world, neither can we survive and develop in the flow of constant change if we are unprepared to face it.

To reach stability therefore, we change ourselves in response to the changes of the world or we make the world change according to our changes. Or we do both. These changes penetrate every aspect of our lives, as simple as changing our clothing to maintain a stable body temperature when environmental temperature changes, or as complex as changing and dominating the natural environment- to the verge of destruction - to make it fit into our lifestyle. All of this, to reach the illusion of stability which is imposed on our minds by a materialistic culture.

As a part of our adaptation strategy, we create and give meanings to things and events around us. We know cold weather means needing to change to warmer clothing. By the same token, climate change means needing to change to a different philosophy of life.

We make things and events meaningful for ourselves and draw these meanings from our own experiences or the infinite source of meanings we share with others.

Events and things are understandable for a person if he or she finds them meaningful. Communication with others through words or gestures happens if meanings that they convey are shared interpersonally. In other words, we create a stable abstract world of meanings to mediate between our changing nature and our changing environment and with the stability it offers we are able to connect to each other.

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[1] (Kegan 1982 p.1)
[2] (Baumeister 1991)

While meanings bring stability to the flux in some ways, they motivate change in another. A change in the environmental temperature means that stability in body temperature can be reached by changing to different clothing. Therefore, the meaning drawn from the temperature change motivates change towards a better adaptation. Also, the meaning conveyed by an ecological crisis communicates the reality that, the stability and sustainability of life, as it is now, depends on making fundamental changes to the way we connect and adapt to the world.

'The need for this change' is now a matter of little doubt. The very fact that life matters to us, means that a change and compromise in its quality can motivate adaptive behaviours which aim to regain stability as we know it. The question under debate is 'how' to make change happen without compromising the quality of life for humans and non-humans. And how to make it happen before we run out of time and are left with no other choice but adapting to the worst when the quality of life is a matter of less concern than survival.

Advocates of sustainability, deep ecology, human rights and well-being and social equity and those who believe the way out of the current crises rests upon a fundamental change in the way we live, suggest that the change needs to begin with us, as individuals, living with, interacting to, and influenced by each other through our shared meanings. [3]

Adam Kahane notes, ' we cannot walk far and fast collectively if we cannot walk individually, on our own two feet. To contribute to co-creating new social realities, we have only one instrument: our selves.'[4]

In Maslow's words, 'when the philosophy of man (his nature, his goal, his potentialities, his fulfilments) changes, then everything changes, not only the philosophy of politics, of economics, of ethics and values, of interpersonal relations and of history itself, but also the philosophy of education… of personal growth, the theory of how to help men become what they can and deeply need to become.'

[3] (Kasser 2002; Kahane 2010; Naess 1993)
[4] (Kahane 2010, p.127)

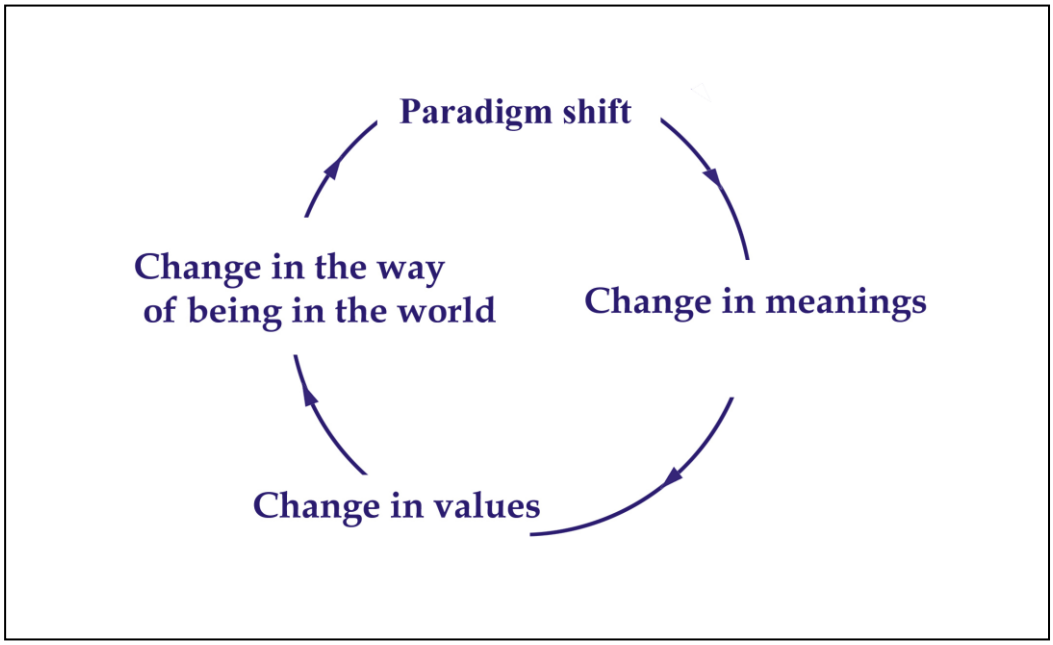

Fig 13. Transformation towards a paradigm shift

A change in an individual's philosophy which contains the idea of a sustainable future, means a different way of being in the world. It requires us to reshape our values and reconsider our value system. It requires us to look into what it means to us to be in the world and what it takes the world to be for us to become who we want to be. In other words, the change on which the quality of our own lives and the life of others depends on, the change towards (deep) sustainability lies in how we, ever changing creatures, make meanings out of the changes of our ever-changing world. (Fig.13)

5.3. Making Change in the Boundary of Needs

No change, including the change in the philosophy through which the idea of (deep) sustainability seeks to become actualized is separate from what needs to be done and what needs not to be done. These 'dos' and 'don'ts' form relationships among humans and between humans and non-humans, and these relationships shape the very essence of being and living in the world. The change, therefore, lies in the reconfiguration of these relationships.

As the only living being with consciousness and the ability to self- reflect, we are able to intentionally change these relationships, and yet, as animals bounded by the rules of biology and psychology, we need to make sure that these changes are supported by our nature.

The question of 'what is our nature?' is difficult to avoid when statements like this are made. While finding an answer requires penetrating deeper into biological and psychological fields (even biologists and psychologists are still negotiating the answer), this is beyond my knowledge and the main concerns of this research. Not answering the question however, will rightly challenge the credibility of my later argument. Therefore, the broad and ambiguous domain of human nature, in this thesis, is viewed as it is manifested through universal human needs, including biological and psychological. 'Need, in this sense here, is not just something a person desires or wants, but is something that is necessary to his or her survival, growth, and optimal functioning.'[5] If such a need is not satisfied, the person experiences serious harm. [6]

Harm, for any individual, as Miller puts it, 'is whatever interferes directly or indirectly with the activities essential to his plan of life.' He adds, ' correspondingly, his needs must be understood to comprise whatever is necessary to allow these activities to be carried out.'[7]

Undoubtedly, individuals' plans of life are different from each other and although, considering Miller's point, having plans for one's life is in itself a universal need, it gives rise to other needs which are relative and particular to any individual.

Maslow's pyramid of needs and motivations is perhaps the most well-known model of universal needs. It suggests that humans to begin with, reside in their basic biological needs which they should satisfy in order to survive. Once these basic needs are satisfied, a higher set of needs, which Maslow refers to as deficiency needs, are aroused hierarchically. These are needs for safety, belongingness and love, self-esteem and at the highest level the need for self-actualization.

The hierarchical positioning of needs in Maslow's model has been criticised by producing examples which show higher needs may awaken prior to the satisfaction of the lower ones.[8]

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[5] (Kasser 2002, p.24)
[6] (Doyal & Gough 1991)
[7] (Miller 1976, p.134)
[8] (Max-Neef 1991; Doyal & Gough 1991)

Nevertheless, the basic needs at the bottom and self-actualization at the top of Maslow's pyramid seem to be approved and favoured by many other theorists.

More general and inclusive than Maslow's theory, Doyal & Gough claim that, ' *physical survival and personal autonomy are the preconditions for any individual action in any culture.*' Therefore they suggest, these two ' *constitute the most basic human needs- those which must be satisfied to some degree before actors can effectively participate in their form of life to achieve any other valued goal*.'[9]

Prior to Doyal & Gough but contemporary with Maslow, Carl Rogers suggested that survival and growth are every organisms' natural tendency and they affect all their activities.[10] In terms of defining growth Rogers(1987), and Doyal & Gough (1991), regard increasing autonomy as the sign of developing organisms.

In conclusion, survival and development towards autonomy are the primary life plans underlying every aspect of human life. The inability to satisfy these needs and the unfulfilment of the primary life plans can cause physical and psychological harm. Thus, schemes of change towards (deep) sustainability should develop from these universal plans.

5.3.1. Survival

Doyal & Gough(1991) emphasize that physical health rather than mere survival is a basic human need, which stands before all the others.

5.3.2. Autonomy and self-actualization

Autonomy is the noun of quality from the Greek word *autonomos* (auto, 'self'+ nomos 'custom, law') meaning independent and living by one's own laws.

The word conveys self-directedness, self-governance and being one's own master.

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[9] (Doyal & Gough 1991, p.54)

[10] (Rogers & Rogers 1987; Rogers & Koch 1959)

To be autonomous, Doyal and Gough say, 'is to have the ability to make informed choices about what should be done and how to go about doing it. This entails being able to formulate aims, and beliefs about how to achieve them, along with the ability to evaluate the success of these beliefs in the light of empirical evidence.' [11]

Although autonomy and freedom are related and commonly applied as similar concepts, in some contemporary philosophical contexts (after Kant), autonomy is treated as a particular mode of freedom called, positive freedom. [12]

Jill Marshal (2009) describes positive freedom as 'individuals being free when they are able to make their own choices and plans, entailing an element of internal liberation and an ability to decide through some sort of rational method: 'free to'.'[13] As opposed to 'positive freedom', 'negative freedom' is defined as 'individuals being free when unobstructed by others: 'free from'.'

Marshall maintains that the two kinds of freedom provide the self with different qualities. Negative freedom leads to self-determination, whereas positive freedom results in self-realization. [14]

In this thesis, autonomy is regarded as the scaffold of self-actualization. It is a supporting structure on which a person can lean in order to manifest the inner self.

The term 'self actualization' was coined by Kurt Goldstein(1939) and popularized by Maslow(1970). In Maslow's theory of needs and motivations, the term refers to people's tendency to actualize what they have in their potentiality and to become what they really are. Self-actualization, of course, demands self-determination and freedom from external forces and obligations such as social, political or economic pressures. These external forces, if they prevent the satisfaction of substantial needs and threaten the survival of the organism, can undoubtedly inhibit self-actualization. Nonetheless, in this thesis, conditions (such as material needs and

[11] (Doyal & Gough 1991, p.53)
[12] (Kisner 2011)
[13] (Marshall 2009, p.16)
[14] (Marshall 2009)

legal conditions) to maintain the organism are presupposed and autonomy and self-actualization are considered on the condition that self-determination is achievable.

As Kasser points out 'although needs provide a basic motivation to do something, they do not tell us exactly how to satisfy them. The way needs express themselves and the extent to which they are satisfied depends on a number of factors, including our personality, lifestyle, values, and the culture in which we live.'[15] In other words, satisfying needs are guided in directions which are meaningful and their meanings are determined by personality, lifestyle, values and so on.

5.4. Meanings

'Current motivation theories see man as a being who is either reacting to stimuli or abreacting to his impulses. They do not consider that actually, rather than reacting or abreacting, man is responding –responding to questions that life is asking him, and in that way fulfilling the meanings that life is offering.'[16]

Karl Frankl

We are designed to create meaning and live meaningful lives. Our selves are a 'framework of meanings' and our being in the world is oriented towards meaningful destinations.
It is not an overstatement to say that, the need for meaning is so constitutionally integrated into the lives of humans that meaninglessness is enough of a reason for one to give it up. The neurologist and psychiatrist, Viktor Frankl, in his book '*The Unheard Cry for Meaning'* (1978), confirms this when he writes, ' if a person has found the meaning sought for, he is prepared to suffer, to offer sacrifices, even, if need be, to give his life for the sake of it. Contrariwise, if

[15] (Kasser 2002, p.25)
[16] (Frankl 1978, p.29)

there is no meaning he is inclined to take his life, and he is prepared to do so even if all his needs, all appearances, have been satisfied.'[17]

Frankl's point may be evident in the rising number of suicide attempts[18] and mental illnesses in recent decades, mainly in affluent societies. It is a warning sign of an ascending rate of unfulfilled psychological needs. The absence of meaningfulness is one of these needs and perhaps the root of them all.[19]

Frankl (2000) states, ' man's will to meaning is frustrated on a worldwide scale. Ever more people are haunted by a feeling of meaninglessness which is often accompanied by a feeling of emptiness.' He maintains that this feeling of emptiness often appears as boredom or apathy. While boredom is indicative of a loss of interest in the world, apathy betrays a lack of initiative to do something in the world, to change something in the world.' [20] These symptoms, which are increasingly widespread in today's world, need to be substituted by care and empathy if the dream of a change towards (deep) sustainability is to become a reality.

Recognizing the significance of meanings in life, it is now necessary to define what I mean by 'meaning' in this thesis. Meaning is not easily defined and as Baumeister says 'to define meaning is already to use meaning'. In this thesis, as Baumeister again suggests, meaning refers to 'shared mental representations of possible relationships among things, events, and relationships.'[21] The basic structure of meaning is association and differentiation. An experience, an event or an object is meaningful if it is differentiated from the mass of other experiences, events and objects by being associated with other particular ones.

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[17] (Frankl 1978, p.20)

[18] Suicide rates among American college students [is] second only to traffic accidents as the most frequent cause of death. Suicide attempts might be fifteen times more frequent.(Frankl 1978, pp.20–21)

[19] Ironically this is the time when design and technology are out to satisfy human needs more creative and better specified than ever before. However, this creativity is highly invested on the external world while the internal world, where the meaningfulness of life is determined, is neglected and not benefited from creativity. On the other hand, as our interior world is changing and developing in a far slower pace than the exterior world, to reach the inner-outer balance, most of us only react to stimulus of the external world made by others rather than creating our owns aligned with internally valued criteria. In this situation meanings are easy to be ignored and meaningfulness of activities forgotten in the race which one's fear is to be left behind others. As a result the crisis of meaninglessness and its consequences spreads around the world as design and technology substitute the creative self and self- creativity (this will discuss further in the concluding section of the thesis).

[20] (Frankl & Frankl 2000)

[21](Baumeister 1991, p.15)

Meanings provide stability despite the changing nature of phenomena. But this does not mean that meanings are unchangeable. They are mental presentations, which potentially change with the mental changes of the person. Robert Kegan's theory of 'meaning- making' describes the process through which one's meanings change and evolve. However, prior to dealing with this and in order to understand the nature of meaning and how it changes, I digress to consider a mental state with no meanings, the state of meaninglessness or pure embeddedness without boundaries and differentiations. Only against such a background does meaning become meaningful.

5.4.1. The State of Meaninglessness

Meanings navigate people in their lives and provide them with orientations in the world, which is otherwise undifferentiated. Karl.E Smith (2012) remarks, 'this orientation is necessary in order for the human subject to make sense of its sensory perceptions of the world that it experiences, and of the actions of the other subjects it encounters.' [22]

Life without orientations is incomprehensible for those of us whose life has always been, as far as we remember, associated with meanings of different sorts. In this thesis, I apply the term '*magma*' introduced by the Greek philosopher, Cornelius Castoriadis (1922 – 1997), to refer to the abstract idea of an undifferentiated world.

Castoriadis applies the term and concept of *Magma* in the context of determinacy and its partial and transitory position, which are not directly relevant to this research. Therefore, I do not intent to delve deep into the philosophical roots and application of the word, but only to borrow it to facilitate my later argument.

Magma, as Castotiadis refers to it, is the state which is prior to any differentiation and identification. It is a formless state of infinite forms and structure. In other words, from magma

[22] (Smith 2010, p.12)

endless forms can be extracted, but it does not mean that endless forms can form magma. Magma is not the sum of its parts. [23]

The concept of magma is better understood when compared to the concept of set (*ensemble*). It is apparent that, cognitively, an entity is distinguishable from others based on the quality which makes it a part of a particular category or set and separate from others without that quality and outside that set (Hegel's universal properties). For example, an orchid is distinguished from a butterfly primarily because the latter belongs to the set of insects and the former is from the plant family or set. In other words, things are distinguished by their greater sets, which pre-exist them. However *magma* as a conceptual context is the ultimate set. (using set for magma contradicts its definition. It is used here only to simplify the matter.) It is characterized as precluding all the sets, while it itself is not included in any of them. Magma is the ultimate state of 'embeddedness', the realm of holism with no differentiation. It is essentially irreducible, and does not possess any form of identity and therefore any meaning, as for each of these, belonging to a greater set is required.

Hence, cognition cannot be active within magma, for there is nothing for it to attach to. Its activity only begins with the emergence of sets and after individuals begin to differentiate and associate within the whole. It happens when, on the one hand, entities are distinguished from each other based on their differences, and on the other hand, they are put into a particular set based on their similarities. [24]

Castoriadis argues that 'such activity provides the basis for every rationality, every worldview, and thus for language, mathematics (which is in fact a language) and logic per se.' However, he also maintains, 'while such activities are fundamental to human thinking and acting… the world that is thought of and acted upon is not organized in this way until it is so thought of and acted upon.' [25]

In other words, this organization is not intrinsic to the world, but the world is intrinsically organisable. The world, as we understand it, arises out of our ability to organize.

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[23] (Klooger 2009; Castoriadis 1987; Smith 2010)
[24] (Kelly 1955)
[25] (Smith 2010, p.14)

5.4.2. From the Organisable to the Organizer

We do not organize the world. What we organize is our own perception of the world to be able to make sense of our lives and ourselves.

We create dichotomies within dichotomies. We systematically include properties of the world into one dichotomy and exclude them from another, as this is the only way we know how to identify things within *magma* of the world, including our selves.

David Bohm comments, 'indeed, to some extend, it has always been both necessary and proper for man, in his thinking, to divide things up, and to separate them, so as to reduce this problems to manageable proportion; for evidently, if in our practical technical work we tried to deal with the whole of reality all at once, we would be swamped.'[26] However, he emphasizes that, it is necessary to be aware of this fragmentation as an ever-changing perception of reality and not reality itself.[27]

In '*The Phenomenology of Spirit'*, Hegel's consciousness evolved beyond the stage of perception only to find that the knowing of the entity as it is, is an illusion. What the consciousness actually understands is its own structure of understanding.

Taking this philosophical perspective, it is now worth looking at the organizer whose understanding determines his or her reality and gives meanings to the world.

A psychological inquiry into the subject of organizer and organizability can bring these abstract philosophical ideas into actuality and more conceivable to the imagination.

These shifts between the philosophical and the psychological approaches in this research are aimed at bringing the subject to light without creating confusion by pursuing unnecessary depth in the two domains. Nevertheless, my claims and research arguments are supported by psychological and philosophical references.

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[26] (Bohm 1981, p.2)
[27] ibid

5.5. In the Making (Meanings)

The organism's job is to organize. And according to Kegan, what the human organism organizes is 'meanings'.

'It is not that a person makes meaning, as much as that the activity of being a person is the activity of meaning making. There is thus no feeling, no experience, no thought, no perception, independent of a meaning-making context in which it becomes a feeling, an experience, a thought, a perception, because we are the meaning –making context.' [28]

A variety of biological, and environmental factors are involved in the way people make sense of the world and amend their understandings. Kegan describes a psychological system of meaning-making which is active throughout people's lives and leads them through an upward circular process. Depending on where in this process a person is standing, the system provides him or her with different meanings of the world.

Kegan, a developmental psychologist, proposes the idea of the 'evolution of meaning- making'. He suggests that this evolution is a 'fundamental motion in personality' and is interconnected and simultaneous with the formation of one's idea of the self. His theory of the human system of 'meaning making' (which is applied in this research) grows out of the Piagetian framework of psychology and is equipped with Piaget's biological and philosophical premises. Kegan claims that his theory integrates reductionist scientific methods and holistic philosophical approaches.

His theory is primarily formed on the basis that the interaction between the environment and organism, rather than internal process of maturation, is the primary cause of personality development.[29] This conviction highlights self-others, or subject- object relationships.

[28] (Kegan 1982, p.11)
[29] (Kegan 1982)

Kegan draws from Carl Rogers'(1959) the idea of 'actualizing tendency', and suggests that every living organism has a natural tendency towards development. By development, he means the natural orientation of the organism towards more autonomy. He notes:

'The inherent tendency of the organism [is] to develop all his capacities in ways which serve to maintain or enhance the organism. It involves not only the tendency to meet what Maslow terms "deficiency needs"…[but] it [also] involves development towards the differentiation of organs and functions, expansion in terms of growth, expansion of effectiveness through the use of tools, expansion and enhancement through reproduction. It is development towards autonomy and away from heteronomy or control by external sources.'[30]

Rogers regards the organism's constant attempt to preserve its existence on the one hand, and to grow and develop, on the other, as the 'sole motive of personality' in humans. This motive, which is adopted by all parts within the organism, manifests as a unified personality in a person. Thus, the unity of personality, Kegan believes, should be understood as a process rather than an entity.

Applying Rogers's conceptions, he calls this process the 'self', the 'meaning-making system with which the process gets identified.'[31] One can say, the problem of the self is the problem of meaning, or the problem of meaning is the problem of the self. For that reason, Baumeister believes 'when people say they want to find themselves they often mean they want a meaningful life.'[32]

Developmental 'meaning-making' represents stages of psychological changes throughout life. Along with entering into any new stage of life, one modifies the way one sees the self and according to this change, gives meaning to the non-self world around it.

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[30] (Rogers & Koch 1959, p.196)
[31] (Kegan 1982, p.5)
[32] (Baumeister 1991, p.77)

This evolutionary process involves two main activities; 1) the process of disintegration, differentiation or, as Kegan puts it, the creating of the object, and 2) the process of reintegration or relation to the object.

The term 'object' is applied to convey the motion involved within the process. The word is composed of '*ob'* meaning against + '*ject'* from the French roots of '*jacer'* meaning to throw. It 'suggests the motion or consequence of 'thrown from' or 'thrown away from'. 'Object' speaks to that which some motion has made separate or distinct from, or to the motion itself.' Kegan maintains, ' 'Object relation' in this line of reasoning, might be expected to have to do with our relations to that which some motion has made separate from us.' [33]

This is to say that the life process is a motion, which gradually separates the self from the world. Adopting this perspective, the way we distinguish an object (a non-self) depends on how (qualitatively) it is separated from our own selves.

The 'dawn of object world' as Kegan puts it, is 'the consequence of the organism's gradual emergence from embeddedness.'[34] Prior to this emergence, there is only the state of ultimate embeddedness, or *magma*, where no differentiation occurs. Within the context of human life, *magma* is the state in which a newborn resides, where the world and the self are one and no differentiation between self and non-self is recognized. 'Everything sensed is taken to be an extension of the infant.'[35]

Distinctions appear gradually when this unity with the world begins to change and when the infant starts to recognize the self as separate from objects and caretakers.

This new discovery (in line with the organism's tendency to grow) is followed by months and years of yet more differentiation between self and others. The self constantly emerges from embeddedness in the world, and by this, it creates a new world, which is the object to its subjectivity.

However, each stage of self-emergence is also accompanied by the state of disequilibrium or decentration (phenomenologically the loss of the centre) caused by the loss of the old self. The

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[33] (Kegan 1982, p.76)
[34] (Kegan 1982, p.78)
[35] (Kegan 1982, p.78)

self, as it was previously known, is now lost and the new self is yet to take shape and fully disintegrated from others. The experience of disequilibrium is emotionally distressing and cognitively preventative of development. To preserve and enhance the integrity of the organism, in Kegan's terms, the self renegotiates the balance by the means of relating to objects. When the self adapts to its new condition and becomes centred again it finds its equilibrium. [36]

The state of equilibrium, as Hadot and Chase (2002) puts it, 'makes the individual conscious of a global, coenesthetic feeling of his own existence. It is as though… he was finally free to become aware of something extraordinary, already present in him unconsciously: the pleasure of his own existence.'[37]

In this newly achieved equilibrium, the self can see the old state separate from its being, and as an object, it can 'relate to' as opposed to 'be'.

In other words, the old self is 'thrown away from' the new one and the new self, in order to 'be' and to 'develop' relates to what was previously its own being, but is now an object to its subjectivity. In this process 'object creating' is caused by 'subject losing' or 'subject losing' is leading to 'object finding'.[38]

The ever-changing relations between self, as the subject, and non-self, as the object, determines how a person understands the world. As Kegan points out, the way in which the person settles the issue of what is 'self' and what is 'other', essentially defines the underlying logic of the person's meaning.' It is how people construct their life philosophy, which governs all their activities and creates their reality.

Highlighting the fact that the life process is an amalgam of balanced and unbalanced states, Kegan formulates these as periods of **relative** balance in the process of one's self development and meaning-making. This is demonstrated in Table 3.

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[36] By adaptation Kegan does not mean to cope with conditions as they are, but he refers to an active process of increasingly organizing the relationship of the self to the environment.
[37] (Hadot & Chase 2002, p.116)
[38] (Kegan 1982)

Evolutionary Balance	Psychological Field of Embeddedness
Incorporative self	Embedded in: reflexes, sensing, moving
Impulsive self	Embedded in: impulse and perception
Imperial self	Embedded in: enduring disposition, needs, interests, wishes
Interpersonal self	Embedded in: mutuality, interpersonal concordance
Institutional self	Embedded in: personal autonomy, self-system, identity
Inter-individual self	Embedded in: interpretation of system

Table 3. Stages of self-emergence from embeddedness

While these stages are part of the natural process of growth and are potentially common to all humans, not everyone necessarily goes through all the stages. One may never move any further than the imperial self whilst another goes beyond the inter-individual self.

Kegan's developmental stages are in accordance with the psychological stages proposed by prominent psychologists such as Piaget and Kohlberg and are in line with Maslow's hierarchy of needs. They are deep rooted in psychological and psychoanalytical discourses. Nevertheless, more elaboration on stages of 'self emergence from embeddedness' is not necessarily relevant to the argument of this research and diverges the thesis in a different direction. Kegan himself points out that stages and sequences of meaning organization are not what his theory accounts for. But the ongoing process at the core of self development, which is referred to as, 'meaning-making, adaptation, equilibrium, or evolution', is what his theory aims to clarity.[39] Therefore a detailed study of the many stages is unnecessary in the context of this thesis. What I take from this theory, is its underlying philosophy (explained below) whilst also being aware that these abstract ideas correspond to actual behaviours in humans.

For more clarity, the whole process can be viewed in a 2 dimensional plot with horizontal and vertical axis. The horizontal process consists of the emergence of the self from embeddedness,

[39] (Kegan 1982)

where it experiences the state of disequilibrium, reintegrates or adapts to the environment, and re-establishes its balance. (Fig.14)

The vertical process which occurs through a lifetime – the incorporative, impulsive, imperial, interpersonal, institutional, and inter-individual self- is simply taken as development without any further details of the psychological properties of each stage.

However, the direction of this development, like any other dynamic process, is significant both vertically and horizontally. As mentioned earlier in Rogers's statement, this development, through the process of subject-object creation or meaning-making is oriented towards increasing autonomy, stability, control and freedom[40] and decreasing dependence.

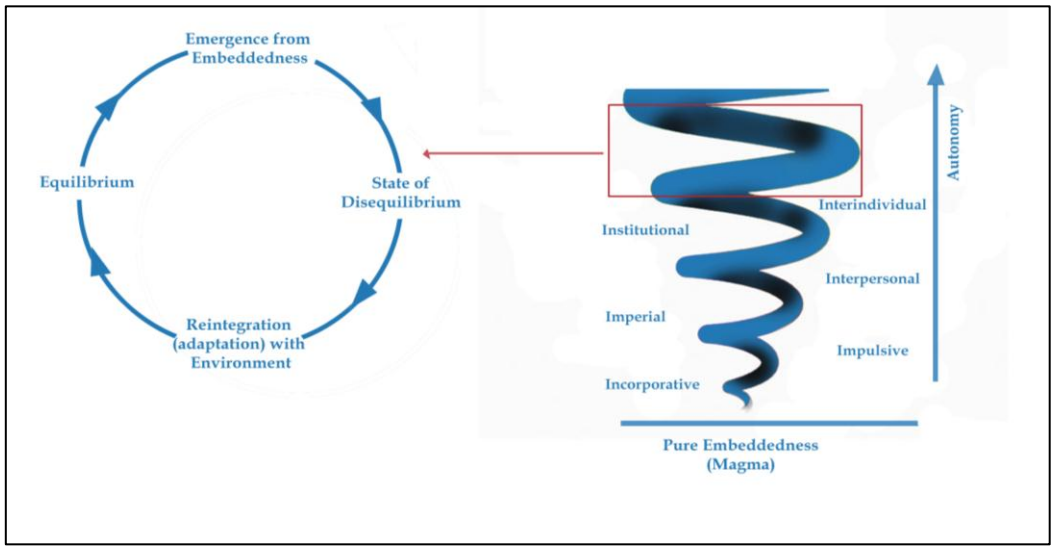

Fig 14. Vertical and horizontal stages of self-development

5.5.1. Culture of Embeddedness

Before moving on from the psychological aspects, I should make it clear what is referred to as object in the context of meaning-making. A newborn evolves to disintegrate from both the caretaker and its own reflexes (see in Table 3) and therefore recognizes them as objects to its new subjectivity. Both are considered objects, while one is internal and the other external to its

[40] (Kegan 1982, p.90)

biological being, one is social and the other psychological. Kegan clarifies this confusion by calling the social environment the 'culture of embeddedness'.

He maintains that the 'culture of embeddedness' originally (at birth) contains both the psychological and social environment (as they are indistinguishable by a newborn) but gradually, through development the 'culture' becomes less psychological and more social. Examples of cultures of embeddedness are illustrated in Table 4.

Evolutionary Balance	**Culture of Embeddedness**
Incorporative	**Mothering culture** Mothering one(s) or primary caretaker(s)
Impulsive	**Parenting culture** Typically, the family triangle.
Imperial	**Role recognizing culture** School and family as institutions of authority and role differentiation.
Interpersonal	**Culture of Mutuality** Mutually reciprocal one-to-one relationship
Institutional	**Culture of identity or self-authorship** Typically: group involvement in career, admission to public arena
Inter-individual	**Culture of intimacy** Typically: genuinely adult love relationship

Table 4. Cultures of Embeddedness

The 'culture of embeddedness' holds the undifferentiated part of individuals. As Kegan writes: 'There is never 'just an individual'; the very word refers only to that side of the person that is individuated, the side of differentiation. There is always, as well, the side that is embedded; the person is more than an individual.' [41]

Another point to be drawn from the idea of the culture of embeddedness is that each person can be an individual partly embedded in a culture, but also a culture holding the environment in which another person/s is embedded. (The example of this is the mother- child relationship.)

[41] (Kegan 1982, p.116)

Kegan names three criteria for a healthy (or natural) culture of embeddedness. According to him, a culture of embeddedness hosting a person should provide the guest with the possibility of healthy development. 1) It should hold on to the guest while it is fully integrated, 2) let go when it is ready to move toward disintegration and 3) still be available during the state of disequilibrium.

Sometimes the culture of embeddedness protests against disintegration. In this case, the host switches role with the guest and in doing so it experiences an imbalance and loses the self, if it is disintegrated from its guest. (For example, while mother is a culture of embeddedness for a child, she also becomes embedded in the child and experiences disequilibrium in the case of separation.)

Looking at our lives through the lens of Kegan's theory, we find our activities, perceptions, comprehensions, feelings, and judgements driven or influenced by cultures that we are embedded in now or have previously been embedded. As Kegan himself points out,

' development at any period in the life history, involving an emergence from a psychological evolutionary state, must involve an emergence from embeddedness in a particular human context. This is analogous to transcending my culture and creating a distinction between what now appears as the culture's definition of me and what is 'really me'.'

5.5.2. Autonomy or Inclusion

As previously mentioned, Carl Rogers considers autonomy as the motivating factor which underlies all human activities and drives them towards development. In Rogers's theory, development is intimately entwined with autonomy and it can be said that more developed people are more autonomous than those who are less developed.

On the other hand, both Maslow and Rogers regard the tendency to actualize inner capacities, as

a higher need which motivates people to develop.[42]In their views, to be able to actualize the inner capacity, one needs to be autonomous and independent of others. So, self- actualization, in fact, provides an incitement towards autonomy.

Maslow maintains,' too many people do not make up their own minds, but have their minds made up for them by salesmen, advertisers, parents, propagandists, TV, newspapers, and so on. They are pawns to be moved by others rather than self-moving, self determining individuals.' On the contrary, 'self-actualized people have become strong enough to be independent of the good opinion of other people, or even of their affection.'[43]

Maslow's view agrees with Kegan's self-development and meaning-making theory, where development equals disintegration and independence from a culture of embeddedness. An average person (this is the term Maslow uses to refer to non-self-actualized persons) knows the self in the context of others, their likes and dislikes, their values and judgments, etc. A self-actualized person recognizes the self distinct from others and their determinations and looks inwardly in search of likes and dislikes. Being subjected to the judgments of others, their approval or disapproval on his or her way of being, is not essential for such a person, as it is for an average person, therefore, extrinsic values are of less concern than intrinsic ones. (Extrinsic and intrinsic values are discussed in Chapter 4)

However, Kegan points out that such autonomy and independence from others can itself turn into a culture of embeddedness and to a host from which individuals tend to become independent. [44] In this case, the motivation which leads dependent people towards autonomy becomes a constraint for autonomous people and stimulates them towards developing beyond independence.

Like every other case of emergence from embeddedness, the autonomous self, which disintegrates from autonomy, loses the self and faces the state of disequilibrium.

In this condition, regaining the balance depends on how the person manages the tension

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[42] Maslow sees this tendency as motivation factor for development in humans, while Rogers sees this tendency present in all living organisms.

[43] (Maslow 1970b, p.135)

[44] Kegan(1982) reminds that the notion of development beyond autonomy has been pointed out by many contemporary psychologists. It was, however, initially addressed by William Perry in his book, *Forms of intellectual and ethical development in college years* (1970)

between the tendency to push the boundaries of autonomy and develop the self towards inclusion and the tendency to preserve the self as autonomous and distinct from others.
In Kegan's words, ' In the earlier balance we are hearing about a threat to the sense of inclusion; in this balance we are hearing about a threat to the sense of independence, distinctness, agency.'[45]
Nevertheless, this shift is different from all the others. As Kegan puts it, 'this is the first shift in which there is a self conscious self to be reflected upon.'[46]

Although both Maslow and Rogers consider autonomy as the goal of development, the idea of development beyond autonomy does not contradict the notion of self-actualization. After all, autonomy is not the only characteristic with which Malsow describes self-actualized people. In fact, self-actualization would be easily confused and mistaken for ego-centrism if autonomy were the only ground on which it could stand.
Ego-centrism in Piaget's terminology, refers to the lack of understanding of others. It arises out of a defective capability of the self for reciprocity and relativity, which allows one to see the world through only a single perspective of the self.[47] Independence in that sense, coexists with selfishness and the lack of empathy for others. Individualism, which is favored by modernist cultures, arises from an egocentric kind of development. This is contrary to self-actualization. As Maslow points out, self-actualizing people have a greater ability to establish deep and profound interpersonal relationships. They hold deep feelings of identification, sympathy, and affection for human beings in general.[48]

In other words, self-actualization rests simultaneously on autonomy and inclusion. Development beyond autonomy, which Kegan refers to, also, points to the same conclusion.

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[45] (Kegan 1982, p.231)
[46] ibid
[47] (Slote & De Vos 1998, p.344)
[48] (Maslow 1970b)

Inclusion without autonomy, closes the door to self-actualization and autonomy without inclusion, gives rise to ego-centrism. There is a fine line between the two territories along which the self needs to walk without losing its balance. Losing balance means losing either the self or others.

5.6. Meanings and Values

Although Kegan describes the process of meaning –making in such a way that it seems like a personal journey, it does not mean that the meanings that a person holds and develops are produced by the self separate from others. If so, perceptions, impulses and instincts would be the only source of meaning-making. [49] This is clearly not the case.

Kegan suggests that development lies in the emergence from embeddedness in a particular human context within which a person shares meanings with all other members of that culture. When people dissociate their selves from embeddedness in a particular culture, they become embedded in another culture which gives them a novel perspective to associate and dissociate things, experiences or events. For example, the meaning that a red traffic light conveys to a 30 year old, driving a car, being at the 'institutional stage' and embedded in a 'civil culture' is to stop at the junction. Whereas to a three-year-old aboard, who is at the 'perception stage', it may not convey any meaning beyond the shape and colour of the traffic light. Different meanings for the same phenomena do not merely depend on the psychological field of embeddedness, but also apply to social cultures. Embeddedness in a traditional society, provides a different standpoint and gives different meanings to things, experiences and events, than those displayed by a modern or post-modern society. (Fig 15)

[49] (Baumeister 1991)

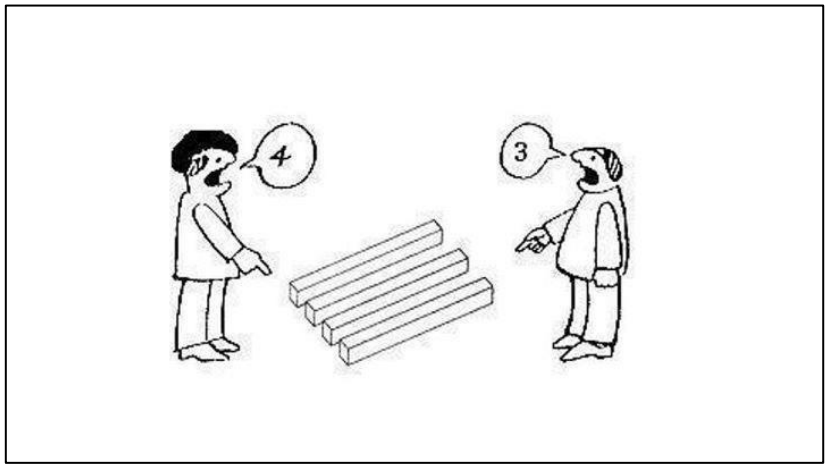

Fig 15. Different cultures of embeddedness provide different standpoints and therefore different meanings

The building blocks of meanings are provided by standards within social cultures. Culture teaches people to think in terms of standards, which are ideas of how things should be. It dictates patterns of behaviour; how to act, what to wear, what to desire, what to avoid, etc.[50] By setting these standards, it also establishes social criteria for right and wrong and tools for making judgments. In relation to these criteria, meanings develop and link particular behaviours to particular standards. Consequently, the criteria and meanings evoke certain emotions depending on the compatibility of the behaviours with the standards. If behaviours are in line and close to the standards, they evoke positive emotions, but negative emotions if they are otherwise. That is to say, cultural standards take positive or negative feelings beyond the pain and pleasure of the physical body and give fulfilment a dimension which is only justifiable against social standards. [51] Baumeister believes,

'Culture, in other words, forges meaningful connection between emotions and standards. It teaches people to feel joy upon getting a high test score, to feel guilt at shoplifting… none of these responses in an innate pattern of natural motivation rather, they indicate how affect is

[50] (Baumeister 1991)
[51] (Baumeister 1991)

shaped by cultural standards. People are aware of themselves in relation to these standards, and the comparisons produce joy, sadness, anxiety, and other emotions. ' [52]

These standards are a means of evaluation or 'values'. They are an important constituting element in what people find meaningful and how to relate to their feelings about their own behaviour or others'.

As Baumeister remarks, ' if there is one need for meaning that is not well met in modern society, it is the need for value- that is, the need for firm, consensual criteria of right and wrong.'[53]

5.7. In the Making (Value Change)

'A growing body of research shows that materialistic values promote ecologically destructive attitudes and behaviour.' [54] Therefore a change in values and the reintroduction of the meaning of life, detached from materialistic standards, is essential to long-term strategies for ecological conservation.

However, this research is concerned more with the change towards deep sustainability, which comprises the well-being of humans along with ecological considerations. It demands changes in values in a way which refines the relationship among humans and between humans and non-humans, whilst not blocking the way to the pursuit of their natural tendencies. Kasser claims that holding such values are intrinsically fulfilling and they enhance well-being and psychological health.

As I previously mentioned in Chapter 4, values are abstract concepts which create goals in people's lives and the pursuit of these goals gives meanings to their activities and to their lives.[55]

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[52] (Baumeister 1991, p.23)
[53] (Baumeister 1991, p.80)
[54] (Kasser 2002)
[55] (Crompton 2010)

Based on the earlier discussion on fundamental needs, people intrinsically value activities, which concur with their need for survival and development towards autonomy (self-actualization). Nevertheless, such personal values do not always comply with the values of other persons. (Hegel's master- slave narrates the clashes of personal values) therefore, for the survival and development of a society, a set of social values needs to be adopted by individuals along with their personal values.

While personal values motivate activities, which are important for a person, social values put restrictions on those activities which undermine social life. Social values are referred to as moral values or morality and they determine the rightness or wrongness of activities.

In other words, people measure the importance of their activities against their personal values, whereas for the judgment of good or bad they refer to moral values.

Negotiation of wrong and right lies at the core of values and value changes. 'What values are to be held?' is the question that has been subjected to deep philosophical, sociological and psychological debate throughout history and this is itself evidence of the significance of moral values and the need to have them in life.

Baumeister suggests that, as with having personal values, having moral values, too, is a need because people need 'to feel that their action is right and good and justifiable. '[56] The kind of need he refers to here, does not directly apply to survival, but surely affects one's plan of life and the process of self-actualization.

According to Baumeister, moral values are also a form of motivation, since they provide people with reasons for doing good and avoiding bad, as they strive to survive and develop (two fundamental needs). They also equip people with the tools to make judgements and to take control over their environment thus providing them with guidelines on how to live and work with others, to be able to predict each other's behaviour within a familiar (cultural or universal) framework, and know what to expect and what is expected of them in their social interactions.[57]

[56] (Baumeister 1991, p.36)
[57] (Baumeister 1991)

5.7.1. The Problem of Uncertain Values and the Rise of the Self

For centuries, morality embedded in religion and passed along through tradition was (and to a lesser extend still is) the main provider of moral values in societies.[58] People would evaluate their deeds and those of others' and justified their activities based on moral, religious or traditional standards. These sources of values would provide value bases. This means that they did not need other values to justify their goodness, but they were intrinsically good. For example, while the goodness of making money depended on whether it was used for good or otherwise, helping the neighbour was intrinsically good because religion said so.

As the authority of religion weakened with the rise of the enlightenment and modernism, so did their associated values and value bases. This loss caused individuals to look else where in search of a base to justify their actions. What they found to substitute for this lost source of standards, was the 'self'. As Baumeister writes, the self has become one modern version of the concept of the highest good. It offers a firm value base that can justify many things without needing further justification.' [59] The new fascination with the self then, has been roused from this phenomenon and has turned the self into a 'fundamental and powerful source of value in modern life.'

' The modern self has indeed become a central value underlying many activities. You are supposed to know yourself and to explore yourself. The 20th century has produced numerous stock phrases and clichés reflecting this high value put on the self: finding yourself, getting in touch with your feelings, doing what's right for you, being yourself, looking out for number one, identity crisis, the " me" generation, and so on. ' [60]

The view of the self as a source of value has fundamentally changed the way it was traditionally viewed. The traditional self was identified by its social rank and family ties and had adopted their values, while the modern self discovered individuality and expanded the idea of the self,

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[58] (Baumeister 1991)
[59] (Baumeister 1991, p.112)
[60] (Baumeister 1991, p.102)

independently from the social group. 'Society stopped telling people who they were, and instead it was up to the individual to construct his or her own identity.'[61] This autonomy was not without consequences.

With the rise of modernism, the new economic, political, and social movements encouraged people to think and act individually. Although it enabled individuals to reach powerful positions regardless of their birth situation (family and social rank), it was also associated with a weakening of family foundations and moral values, which had previously tied societies together. It prioritized the individual's interests and values over the community's.

A growing distrust in rational modernism and an increasing belief in the relativistic and pluralistic convictions of post-modernism, reinforced self-based values in a different format. As a result, the values that people generally hold, mainly in modern societies, are values which motivate self-development but give less consideration to the rights or wrongs of the way development is acquired. Inevitably, in order to assure the survival of the society, moral values are incarnated in the body of rules and social regulations, which are imposed on, rather than adopted by, people.

5.7.2. Psychology as the New Container of Moral Values

Along with moving the value bases from faith to the self, the discussion about values and morals also moved from faith and philosophy to psychology. Morality is no longer necessarily linked to religion or discussed in the context of tradition, but has become a matter for psychology. While philosophy and religion regard moral values as a social necessity which regulates an individuals' inclination towards serving self- interests, psychology mainly looks at human needs and drives to formulate theories of value.

Through the lens of psychology, one's understanding of goodness or badness is not merely referred to the judgment of right or wrong made possible by consensual social standards, but

[61] (Baumeister 1991) also see (Gergen 1991)

these concepts are also used to express pleasant and unpleasant feelings by the individual. Baumeister believes that the fact that feelings and judgments are expressed by the same concepts, is not just a coincidence. He notes, 'human beings are born with the capacity to feel good and bad. Socialization takes these feelings and labels them, and then it forges an association between them and its rules. It is almost as if society misleads the child by using the same word to refer to both obeying rules and feeling good.'[62]

However some scholars believe that good and bad (or right and wrong) as moral concepts are intrinsic to human beings. David Wiggins, for example, in relation to the innateness of moral information, maintains that ' consensus is not so much a primary source of information as a check upon the correctness of beliefs arrived at without consultation of opinion of others'.
Not surprisingly, disagreements about subjects like this are normally rooted in different definitions of the concept. Along with the historical change of position of morals from religion and philosophy to psychology, the meaning that the term 'moral' now communicates, differs from its previous meanings. Different psychological streams also offer their particular description of the concept and its formation.
From **social-learning theories** 'morality means socially endorsed patterns of behaviours.'[63]
According to these theories, the conscious pursuit of reward and the avoidance of punishment is the underlying motivation for people's moral behaviour.[64]
The theory of **cognitive moral development** developed by Kohlberg, sees morality in relation to fairness and justice. He suggests that moral reasoning and judgment naturally develop and change through one's lifespan.[65] His theory does not recognize socialization as the sole driver of moral behaviours, nor does he see morality as a result of biological maturation. Rather he suggests that moral development is the product of one's thinking about moral problems, which is stimulated by both, social interactions and cognitive development as a result of maturation. [66]

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[62] (Baumeister 1991, p.39)
[63] (Wren 1982, p.411)
[64] (Hoffman 2000)
[65] (Kohlberg 1981)
[66] (Kohlberg et al. 1975)

And finally, theories of **emotional and motivational development** regard care and affect as the heart of morality. Hoffman refers to morality as people's consideration for others.[67] According to him, 'morality consists of a feeling of obligation to foster not only one's own but the welfare of others.' [68]

'Empathy' is the key to moral behaviour in Hoffman's view. [69]

In this thesis, I apply Hoffman's view and refer to morality as care and concern for others.

From a scientific standpoint, Jean Deccety, a cognitive neuroscientist, agrees with Hoffman's idea and comments ' the ability to recognize and vicariously experience what another individual is undergoing was a key step forward in the evolution of social behaviour, and ultimately, morality. The inability to feel empathy is one of the defining characteristics of psychopathy.'[70]

Here, the term empathy, as Deccety defines it, refers to 'a sense of similarity between the feelings one experiences and those experienced by others, without losing sight of whose feelings belong to whom. Empathy allows one to quickly and automatically relate to the emotional states of our conspecifics, which is essential for the regulation of social interaction.'[71]

As the role of empathy in the formation of morality and a thriving social life is explored, neurological research shows that humans are biologically equipped with a basic empathizing ability assisted by mirror neurons. The more developed form of empathy (re-enacted) comes through cognition.[72]

5.8. Summary

'Change' has been the main theme of this chapter. It contemplates individuals as agents of 'change' towards a new paradigm, rather than seeking change through administrative strategies which are imposed on individuals.

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[67] (Hoffman 2000, p.1)
[68] (Harris 2000, p.92)
[69] (Goldman 1993, p.648)
[70] (Baofu 2011, p.114)
[71] ibid
[72] This second kind of empathy requires reflection and imagination, which is more effortful than mirroring, but in fact it is more detectable in daily life than mirroring kind, because mirroring is automatic and unavailable to introspective awareness. (Coplan & Goldie 2011, p.37)

The story it narrates is the story of the individual as an ascending flow made of a series of interconnected streams, which together form the way of being of one's self and each influences the quality of interaction between the self and its non-self surroundings.

At the peak of the process lies the new paradigm, which is called [deep] sustainability. To be able to 'walk the paths' and to reach the intended destination, changes must be made to 'the way of being of the ascender' or to the main flow of the streams.

The chapter proceeded by suggesting 'meaning-making' as the main stream which influenced the flow's direction or one's orientation in life. If an individual's life is to be oriented towards (deep) sustainability, the stream of meanings needs to be directed towards the peak.

Meanings provide standpoints where the self can make-sense of the world and motivate activities and changes. Based on Kegan's theory, a person is always embedded in 'cultures of embeddedness' where he or she is provided with standpoints to view and make sense of the self and non-self. But to fulfil the need for autonomy and to seek the 'real me' one constantly disintegrates the self from embeddedness in social cultures (which also leads to emergence from embeddedness in a psychological field) and moves to a new standpoint.

A deeper view of the stream of meaning finds values in its background. Every standpoint is built upon a series of standards or values which tell people what is important in a culture in which they are embedded. Therefore the self's meaning-making is affected by the values of its social culture (besides the personal values of its psychological field).

The narrative continued by introducing two sets of values, personal and social. Personal values are those in the direction of a person's tendency to maintain and develop the self towards autonomy, while social values or morality provides the tools of judgement on the rightness and wrongness of activities in relation to others.

This is necessary for the survival and development of society. However, with the rise of modernism, moral values, which were previously established by religion and tradition were weakened and the 'self' became the source of values where rightness and wrongness of activities were determined. Following that shift morality became a psychological matter rather than a religious obligation. Psychologists and neurologists who work on the subject of morality,

as the care and concern for others, believe that humans are inherently equipped with moral agency. Some of them point to the human capacity for empathising to prove their claim. This led the narrative to the current position and to the following question. The rest of this chapter proceeds from this question and creates the linkage between the above narrative and the story of craftsmanship.

So the question is: - By appointing the self as the value base which is equipped with the capacity of moral judgement through empathising, why are we facing the widespread problem of immorality and the lack of care for others (humans and non-humans) ?
From Carl Rogers view, the answer should be found in the quality of people's relationships with their experiences. The reasoning behind this is as follows:-
Carl Rogers raises the issue of the estrangement of people from their own selves. He believes most modern men and women have introjected values, which they have drawn from other individuals and groups, but which they regard as their own. He writes,

'We seem to lose this capacity for direct evaluation, and come to behave in those ways and to act in terms of those values which will bring us social approval, affection, esteem. To buy love we relinquish the valuing process. Because the centre of our lives now lies in others, we are fearful and insecure, and must cling rigidly to the values we have introjected.'[73]

As a psychologist, Rogers does not disapprove of the role of the value base to the self, but finds the problem in the misplacing of the self. He maintains that people locate their selves in the selves of others by whom they wish to be accepted. They adopt values, which are approved by those others and become embedded in their culture. The misplacement of the self causes incoherency between their actual experiences and their conceptual life, where values are drawn from and which others form.[74] This, according to Rogers, causes confusion and distress, which

[73] (Rogers 1990, p.184)
[74] (Rogers & Rogers 1987)

is exacerbated if the environmental conditions impose some kind of inevitable change in their life. As these values are borrowed and not personally experienced, the holder of these externally formed values tends to preserve the value structure as presented by others. Distortion of this structure can lead to the destruction of the whole value system. Such a person is vulnerable to change and finds it a threat to maintaining their position of the self with others. 'As a consequence, the modern individual is assailed from every angle by divergent and contradictory value claims.'[75]

In Rogers' view, the problem of borrowed values is grounded in people's lack of openness to their experiences. It is individuals who are distant from the self who experience and respond to the stimulus of their environment based on the responses of others. They are closed to their unique and personal experiences which include their immediate sensory impacts and learnings from past experiences.

By applying such information, which is normally referred to as feelings, a person is able to consciously use the wisdom of his or her organism. Such a person 'realizes that if he can trust all of himself, his feelings and his intuition may be wiser than his mind, that as a total person he can be more sensitive and accurate than his thoughts alone.' [76]

Rogers claims, in openness to their experiences, people find common value directions with each other, regardless of their cultural differences. These common value directions are of a kind which enhance the development of the individual himself, of others in his community, and make for the survival and evolution of his species. In other words, an individual organism is equipped with a value system which naturally values those experiences which are influential in maintaining and improving its personal and social life.

' The suggestion is that though modern man no longer trusts religion or science or philosophy nor any system of beliefs to give him his values, he may find an organismic valuing base within

[75] (Rogers & Rogers 1987, p.13)
[76] (Rogers & Rogers 1987, p.23)

himself which, if he can learn again to be in touch with it, will prove to be an organized, adaptive and social approach to the perplexing value issues which face all of us.' [77]

It is in the domain of experience that 'deep craft' resides and from there that it contributes to transition to a new paradigm and change towards deep sustainability. (Fig.16)

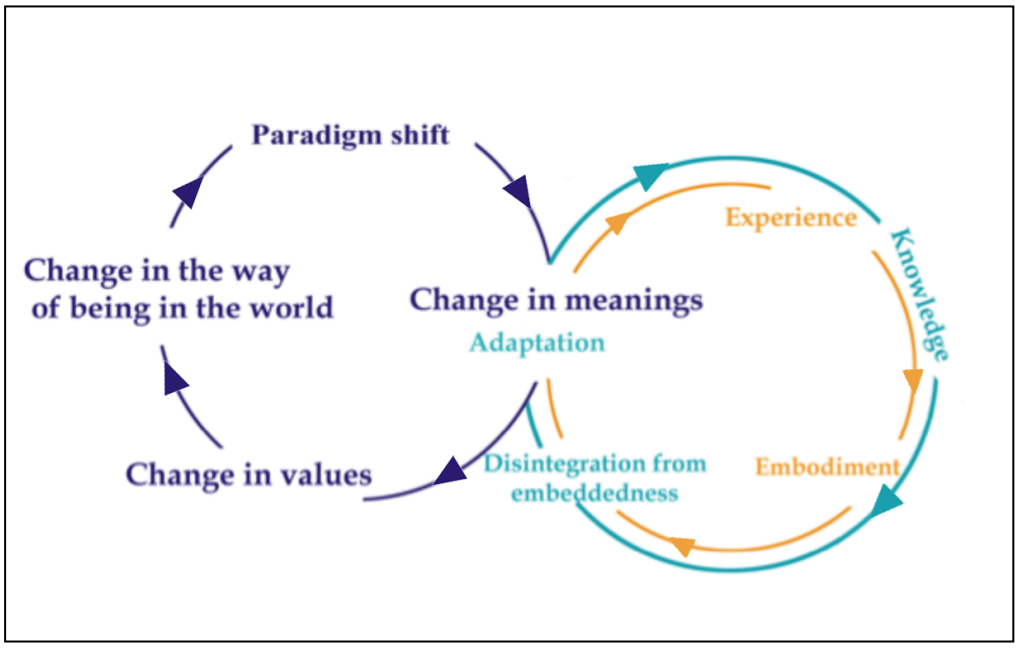

Fig 16. Experience in relation to the paradigm shift

[77] (Rogers & Rogers 1987, p.27)

CHAPTER SIX

EXPERIENCE AND EMBODIMENT

'We have to remember that each of our little attempts to make sense of human cognition, identity and values is necessarily perspectival, highly limited, oversimplified and likely to be supplanted at some future time. Once we realize this, one of our biggest errors would be not to listen to voices that remind us of how much our precious stories leave out about what it means to be human.' [1]

Mark Johnson

6.1. Introduction

Carl Rogers claims that openness to experience provides people with what they naturally desire (after their need for survival is met) and that is development towards self-actualization and the best that they are capable of living.

'In our transactions with experience we are again the locus or source of valuing, we prefer those experiences which in the long run are enhancing, we utilize all the richness of our cognitive learning and functioning, but at the same time we trust the wisdom of our organism.'

In Rogers' view, experience allows one to hold leadership of one's own life, free from the influences of the self's unknown and unconscious drives or the expectations and demands of

[1] (Frank & Ziemke 2008, p.39)

others. Rogers refers to such an experience as the experience of 'freedom to be one's own self'.[2] This is synonymous with Maslow's reference to self-actualization.

I do not aim to explore philosophical and psychological entanglement of freedom as viewed by Rogers but it is now certain that as sociocultural animals, humans are never free from their collective beings and this is only one among many constraints compromising their freedom. Nevertheless, the freedom Rogers refers to rests upon the knowledge of influential factors driving one in the flow of life and the knowledge that allows one to be an active agent in one's own life, rather than a passive follower.

The question here is; does experience alone provide one with an adequate resource of knowledge and meanings to live and flourish as an eco-socio-cultural being? Considering that, first, the prosperity of the self is necessarily entwined with ecological sustainability as well as social and cultural growth and second, that within each culture of embeddedness, there are meanings that determine values, orientations, and in general, the way of being in the world. They permeate every aspect of one's life, from language to morality, to laws, to knowledge and so forth. As Kegan comments, ' meaning cannot be divorced from the body, from social experience, or from the very survival of the organism.'

And finally, experience is private and subjective while meanings are in essence, intersubjective and communicative. How meanings may be arrived at through experience is the main subject of this chapter.

As discussed in a previous chapter, Kegan's theory explains how a person's meaning-making evolves and how an understanding of the self and others is changed as the person disintegrates the self from a culture of embeddedness in pursuit of development. I also explained that, the newly emerged self relates to objects and others to overcome an imbalanced state caused by

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[2] As mentioned before and will be elaborated later, development towards autonomy or self actualization does not account for solitude and isolation. The goal is to find the balance between the self and others. This balance described as integration the self to the whole while also preserving the uniqueness of the self, divers from others.

losing the previously known self. Kegan's theory is centred on the person and describes the pattern of change in an individual's understandings of their selves and the world, without which they are unable to navigate their lives.

Nevertheless, Kegan is not concerned with the origin of meanings. His theory is grounded in the work of others like Piaget and Dewey who had already found the primary origin of meanings in the interaction between organism and environment. The concept of experience arises from this interaction.

In the following sections I will introduce and elaborate on the concept of experience and its properties. By investigating the relationship between abstract meanings and physical experience, this discussion enters into the relatively new domain of embodiment. (Fig.17)

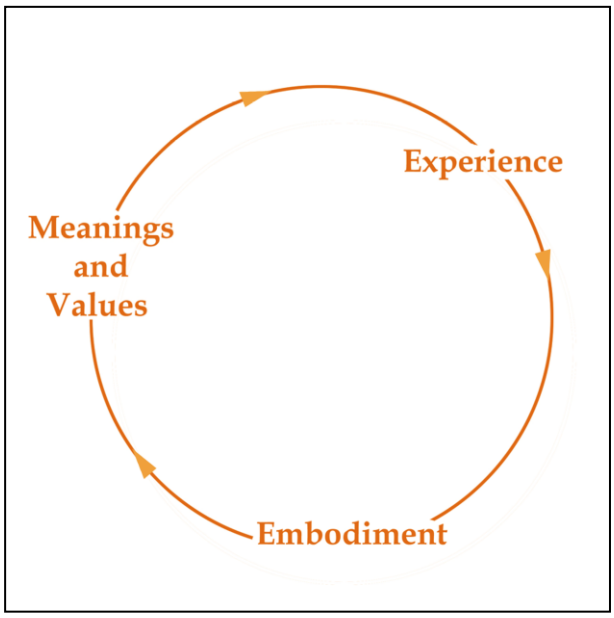

Fig 17. Circular relationships between experience and meaning

6.2. Historical View of Experience and its Properties

Experience refers to a wide range of activities and states, from active practice to receptive feelings.

The term is rooted in the Greek word '*experientia'* meaning 'knowledge gained by repeated trials'. The contemporary definition of the term from the Oxford English dictionary is 'practical contact with and observation of facts or events.'

Leung(2002) notes, 'experience… is the totality of a situation where a person perceives, senses and reflects.'[3]

The concept of experience has been subjected to diverse lines of thought. It has been given some properties and others have been removed. It is commonly agreed however, that experience includes –but is not limited to- bodily sensations aroused by seeing, touching, smelling, tasting, hearing (and other senses which may not be known to us). (This does not suggest that sensation is the first step in the formation of an experience. As I discuss later, writers such as Gibson believe physical movement directed by intention precedes sensation.)

Experience is the interface where the self meets the environment. The world enters into the self through the senses and is accommodated there, so that the person can make distinctions and associations between different properties of the world, separate from the self. This statement is, of course, not unanimously approved by all doctrines and the reliability of the cognition of the world, which is acquired in this way, has been questioned and debated since ancient Greece. [4]

In the *Phenomenology of Spirit*, Hegel, among many other philosophers, argued that sensation without perception could not lead to knowledge.[5] Disputes between different doctrines mainly relate to this 'after sensation' process. The information from sensation has to be recognized and interpreted, in other words perceived, in order to contribute to learning. [6] Perception however is a fuzzy domain. It is taken to be an unreliable source of knowledge in some schools of thought while others argue for the reliability and authenticity of the perceptual knowledge acquired by the body.

According to Lindblom and Ziemke, Plato was the first who argue that 'phenomena that could not be formalized explicitly, such as bodily skills and feelings, should not count as knowledge.

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[3] (Leung 2002, p.49)
[4] (Ziemke et al. 2007) p 133, check with Gardner 1987
[5] (Leung 2002; Oakeshott 1933; Pinkard 1994)
[6] (Rookes & Willson 2000)

Consequently, he distinguished between the rational mind and the body with its emotions and skills.'[7] His view was endorsed and reinforced by Descartes.

Under Platonic- Cartesian dualism, the mind 'was supposed to be the sole source of activity – the sole mover'. Body, on the other hand, like other properties of the natural world, was inert and machine-like.[8] From this perspective, what gave life to thoughts, concepts and meanings was the mind, whereas the body was only the recipient of its commands. [9]

Descartes himself did not deny the interdependency of sensations and thoughts or body and soul. In the Sixth Meditation he wrote:

'Nature also teaches me, by these sensation of pain, hunger and thirst and so on, that I am not merely present in my body as a sailor is present in a ship, but that I am very closely joined and, as it were, intermingled with, so that I and the body form a unit.'

Nevertheless he rejected the idea that 'sensory perceptions can provide reliable guides to the essence of external bodies.'[10] He believed the body could only offer '*obscure and confused* information' about the essence of the world, whereas the truth rests only upon certainty, which is best represented in mathematical relations. 'Descartes extended the new mathematical model of representation to all scientific problems.' [11]

Darwin's discovery of evolution and the publication of *'The Origin of Species'* in 1859 introduced the possibility for new lines of thinking, studies and research on the role of the body and sensation in knowledge. The idea of an evolutionary relationship between humans and other species annulled the belief in the superiority of mind (soul), as an otherworldly agency in humans, over the body as a machine like the other machines of nature. New theories began to take shape, which rejected the mind-body dualism, but did not necessarily deny the mechanistic view. Behaviourism was one of these new theories and became the dominant school of thought in psychology of the 20th century.

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[7] (Ziemke et al. 2007, p.1330)
[8] (Ziemke et al. 2007, p.56)
[9] (Ziemke et al. 2007; Weiss & Haber 1999; Newman 2008)
[10](Broughton & Carriero 2010, p.229)
[11](Alanen 2003, p.95)

Some time after Descartes introduced dualism, psychology took charge of the mind, as the active agent. The body, as the passive machine, was given to science to be explored.

After Darwin's theory of evolution, the natural sciences expanded their domains from the biology of the organism to its behaviour through physiology. Cisek suggests that, as natural science and its mathematical methods became the authorised source of knowledge production, psychology found a way to sustain its position as a discipline, by validating its findings through scientific methods.[12] Behaviourism was a product of this kind of approach.

It emerged in the early 20th century and dominated psychology until only a few decades ago. Behaviourism is grounded in the view that every acting, feeling, thinking that arises from the organism should be seen as a behaviour. [13] It explains behaviour as the result of learning by conditioning.[14]

The great achievement of Behaviourism was in formulating the system of stimulus/response and defining all behaviour in terms of this system. In such a system, the body as a machine, passively receives a stimulus from the environment in the form of sensations, and automatically responds to them. The response represented the perception of the world.[15]

Behaviourism maintained that learning resulted from the repetition of a particular stimuli-response process. In fact, 'learning was the strengthening of habits, and habits ultimately accounted for everything.'[16]

Dualism was rejected in behaviourism by ignoring the mind altogether. Intentionality and subjectivity were not of interest. Of course, many writers of the time disagreed with this approach. George Kelly (1905-1967), for example, believed that, 'behaviour is man's way of changing his circumstances, not proof that he has submitted to them.'[17] Kelly's opinion, like many others, suggested a different configuration of human capacities in their interaction with the environment.

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[12] (Cisek 1999)
[13] (Woollard 2010)
[14] (Ziemke et al. 2007, p.137)
[15] ibid
[16] (Malone 2009, p.387)
[17] Cited by (Westland 1978, p.69)

Since the development of computer sciences (circa 1950), the new field of Cognitive Science emerged in psychology in response to the anti-mentalist approach of Behaviourism. The focus of Cognitive Science was centred on mind processes and its main inspiration came from the 'computation model of performance'. [18] The use of a 'computer metaphor' to refer to behavioural responses has become widespread in psychology and philosophy since the emergence of computer science.

Cognitive Science claims to overcome the dualistic approach and criticizes the old model of stimulus/ response for removing the mind from the equation. It formulates a new model of interaction to include mental processing. In the new model, stimuli from the senses are mediated by mental processing before leading to a response.(Fig.18)

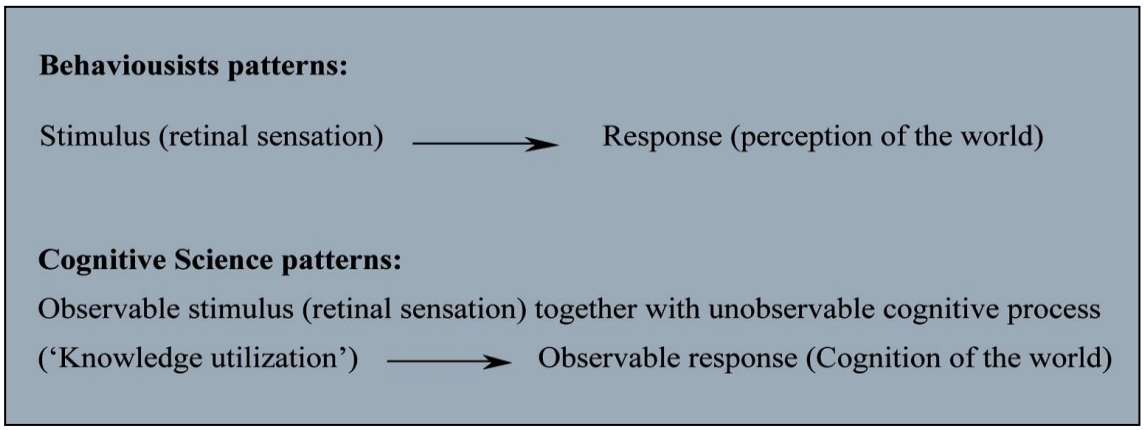

Fig 18. Comparison between the formulation of behaviour patterns in Behaviourism and Cognitive Science by Rome Harre (2002)

The mind as a processor in Cognitive Psychology, is not so different from artificial processing by machines or computers. As Cisek comments on this computation analogy, 'perception is like input, action is like output, and all the things in-between are like the information processing performed by computer.'

Although, by using the analogy of computer function and human behaviour, cognitive scientists believe they will overcome the mind-body problem, they have initiated a new kind of dualism.

[18] (Smelser & Baltes 2001; Ziemke et al. 2007; Weiss & Haber 1999)

As Costall suggests, if the old tradition regarded the body as a machine, the new one has treated the mind as one, too.

'This dualism is now, however, reformulated in terms of two radically different kinds of machines- a machine within a machine, a new mechanical mind implanted with the old mechanical body.'[19]

In this new mechanistic view, the mind is reduced to brain and the nervous system is regarded as the extension of the brain in the body. Body remains in its previous position as the passive recipient.

Johnson refers to this approach to cognition as first generation Cognitive Science, which 'was defined mostly by artificial intelligence, functionalism, model theory, and information processing psychology… it was founded on the metaphor of the Mind As Computer Program, and it had no role for human embodiment in the structure of concepts and reasoning.'[20]

The second generation of Cognitive Science arose from the first one in the early 1980s under the title of 'Embodied Cognitive Science' and through the work of George Lakoff and Mark Johnson. Embodied cognition questioned the input-output model of traditional cognitive science and placed the body, not as peripheral to cognition, but central to it.

It developed from the ground which was previously cherished by the pragmatists such as James (1842- 1910) Dewey (1859-1952), and phenomenologist's like Heidegger (1889-1976) and Merleau-Ponty (1908-1961), those who placed the bodily experience and subjectivity at the core of their theories and philosophies.

Also among the pioneers of bodily cognition whose work influenced and contributed to the idea of 'embodied cognition' was James Gibson (1904-1979), one of the first to reject the traditional model of stimulus/response.[21] Gibson's theory, I believe, opens a whole new area of understanding of experience and the interaction of the self and the environment. I therefore elaborate further on his idea before discussing the features of 'embodied cognition'.

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[19] (Ziemke et al. 2007, p.59)
[20] (Weiss & Haber 1999, p.84)
[21] (Newman 2008; Frank & Ziemke 2008; Cataldi 1993; Maalej & Yu 2011)

6.2.1. Gibson's Ecological Approach

James J. Gibson (1904-1979) was influenced by Functionalism, which held that our perception of the world is influenced by our need to survive and develop.[22] His theory is one of the first descriptions of the perception of environment, which does not follow Cartesian dualism and rejects the stimulus/response system. [23] Gibson's view agrees with his contemporary psychologist, Viktor Frankl who said;

'Current motivation theories see man as a being who is either reacting to stimuli or abreacting to his impulses. They do not consider that actually, rather than reacting or abreacting, man is responding –responding to questions that life is asking him, and in that way fulfilling the meanings that life is offering.'[24]

The idea of stimulus/response was considered by Gibson to be 'rather artificial' for it only framed a snapshot from a whole dynamic process of interaction. He criticised the predominant method of psychological experiment for its narrow view. Most psychological theories, he believed, were drawn from experiments in which particular conditions were imposed upon participants in order to observe their reactions. Such conditions do not leave any room for the participant's exploration or change of situation. Everyday life, however, is a different world from the laboratory. [25]

He held that humans are not passive recipients of stimulus, but they are capable of bodily activity, which causes the stimulation in the first place and precedes it.[26] Therefore, the ability to move head, eyes and limbs are in fact determining factors in the perception of the world. For example, a person may perceive the same object in two different ways if it is held, touched, and explored by hands and fingers or only seen or contacted with the palm of the hand.

Based on these observations, Gibson then structured his ecological approach.

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[22] (Bell et al. 2005; Heft 2005)
[23] (Ziemke et al. 2007)
[24] (Frankl 1978, p.29)
[25] (Ziemke et al. 2007)
[26] (Gibson 1950)

An ecological approach, according to Sanders (1999), recognizes that the understanding of some matters is best attained if they are studied within the system they are part of and in relation to other components, rather than individually. [27]

Central to Gibson's theory is the mutuality of the relationship between an active agent and its environment. He believed that human learning arises from this mutuality.

The two key concepts of Gibson's theory are 'affordance' and 'information'.

Affordance, a term coined by Gibson, describes 'the complementarity of the animal and the environment'. As he put it, 'the affordances of the environment are what it offers the animal, what it provides or furnishes, either for good or ill.'[28]

For example, a horizontal, flat surface offers support for the behaviour of sitting and an upward surface offers support for the behaviour of ascending. Every object in the environment possesses numerous affordances depending on the subject's capability. Perception of these affordances is a necessity in the organism's survival and development.

As Gibson put it, ' the medium, substances, surfaces, objects, places, and other animals have affordances for a given animal. They offer benefit or injury, life or death. This is why they need to be perceived.'[29]

The significance of the term 'affordance', which is not conveyed by any other term, is its reference to both the environment and the animal.[30] The affordances of the environment are relative to the animal. For example, the sitting affordance of a flat, horizontal surface with certain dimension and resistance is *meaningful* only to an animal with a relevant size and weight, while the same surface's affordances to another animal may provide other support such as standing, lying or holding. As Costall (2007) interprets this, 'affordances concern the meanings of 'things' in terms of what could be *done* with them, and hence implicate an agent. But these are not meanings that are 'projected' onto things [like numeric units of measurement]; they very much have to do with the nature of the object involved.'[31]

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[27] (Weiss & Haber 1999)
[28] (Gibson 1986, p.127)
[29] (Gibson 1986, p.143)
[30] (Gibson 1986, p.127)
[31] (Ziemke et al. 2007, p.69)

Gibson makes a clear distinction between affordances and an object's measurable quality as calculated by quantifiable units in mathematics and physics. He emphasises that the standard units of physics can only measure physical features of the object separate from the person or animal, whereas affordances reveal qualities of one in relation to the other. In a sense affordances unify the animal and the environment. [32]

Affordances are unique opportunities that the environment exclusively offers to an agent based on the agent's particular way of being. Therefore, it cannot be captured and measured by objective scientific methods. Gibson stresses that affordances are non-dualistic in any sense. 'An affordance is neither an objective property nor a subjective property; or it is both if you like. … It is equally a fact of the environment and a fact of behaviour. It is both physical and psychical, yet neither. An affordance points both ways, to the environment and to the observer.'[33]

By eliminating the subject-object conviction in the context of affordances, the stimulus/response system becomes meaningless, as does the view of the body as a passive recipient. Gibson points out ' the perceiving of […] mutual affordances is enormously complex, but it is nonetheless lawful, and it is based on the pickup of the *information* in touch, sound, odour, taste, and [sight] ...'[34] It should be emphasised that information is actively looked for (as a part of the development and the survival process) as opposed to imposed on and passively received by the body.

Information, the second key concept in Gibson's ecological psychology, answers the question; 'how affordances are perceived by the agent?'

Information specifies an affordance. It specifies the utility of the environment in relation to the agents' physical qualities, their body, limbs, size, height, etc.

[32] (Gibson 1986)
[33] (Gibson 1986, p.129)
[34] (Gibson 1986, p.135)

Affordances are opportunities, which the environment offers to the agent for doing things. These opportunities are constrained by the agent's bodily capabilities. There are things that the body can do and cannot do. Information includes awareness of possibilities in relation to constraints.

Like affordances, 'information' points to both the environment and the agent. It is not an objective representation of what the subject and objects are, but it is about what they can do in relation to each other. For example, to hold an object in the hand, a person does not measure the object and then compare it to the size of the hand, but considers the size of the object and the hand in relation to each other.

'Information', Gibson argues, is necessarily acquired through perception and is linked to action. In Violi's words, 'The world is essentially perceived by some given organism endowed with its own intentions in some given context, and is seen as affording opportunities for goal directed actions. Perception is therefore always connected to action, and both perception and action are always connected to cognition.' [35]

Gibson's ecological approach provides a framework to study the self and the world from an integral point of view. This is an alternative to the traditional view, which places each in separate subject-object categories. In adopting Gibson's view, as Sanders's puts it, one can see that 'the line that distinguishes objects from one another-and even objects from observer- are not solely a matter of objective fact, but rather-at least partially- a function of the purposes of whoever describes the situation.'[36]

Utilizing affordances lies in an awareness of both the agent and the object. In fact, it dissolves the line between them. As Gibson himself has said, 'to perceive the world is to co-perceive oneself.'[37]Such a view, Costal argues, not only challenges the dualism of meanings and matters, but also provides a basis for later studies to go beyond dualism.

Embodied Cognitive Science is among the studies that have developed in this direction.

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[35] (Frank & Ziemke 2008, p.67)
[36] (Weiss & Haber 1999, p.126)
[37] (Gibson 1986, p.141)

6.3. Experience and knowledge of the Real World

'The only reality I can possibly know is the world as I perceive and experience it at this moment. The only reality you can possibly know is the world as you perceive and experience it at this moment. And the only certainty is that those perceived realities are different. There are as many "real worlds" as there are people!'

Carl Rogers

The belief that the internal world alone is unqualified to know the reality of the external world, is deeply rooted in Western philosophical traditions. It is commonly assumed that cognition consists of the application of universal logical rules, symbols and abstract meanings, which represent the rational relationship between the entities of the world. Real knowledge of the external world, therefore, should be immune from influences of personal and cultural experiences imbued with individual and collective biases.

In more recent times however, the idea of objective truth has been challenged by many philosophers.

Michaela Polanyi, for example, rejects the notion of impersonal knowledge detached from the knower. He asserts, 'in every act of knowing there enters a passionate contribution of the person knowing what is being known.'[38]

Also, drawing on Merleau-Ponty's *Phenomenology of Perception* (1962), Burkitt points out that humans can never gain 'objective' knowledge of the world, separate from their subjectivity. Views are meaningful in relation to subjects. An objective view is the view from nowhere and by nobody and thus impossible to attain for humans.[39]

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[38] (Polanyi 1962, p.viii)
[39] (Burkitt 1999) drawing from (Merleau-Ponty 1962)

Heidegger's concept of being-in-the world (In-der-Welt-Sein) poses similar issues with regard to the objectivity of knowledge. He holds that being in the world is inevitably involved with *caring* in the world. The caring is always projected in the researched question and in the found answer.[40]

These and many other similar rejections of objective truth are premised on acknowledging the indispensible role of the knower in constructing reality, and recognizing the corporal being of the knower in its quest for knowledge.

'Embodied reality' developed by Johnson and Lakoff, arises from such an acknowledgment and suggests a profoundly different idea of reality from that traditionally believed.

From a philosophical point of view, 'embodied reality' is grounded in the idea that our bodily engagement with the world creates our reality. In Johnson's words ' our embodiment is a creative part of what constitutes reality for us.'[41] This means our understanding of the world is determined by what and how we experience and what sense we make out of our experience, which all depends on the body we have and the way we use it in our interaction in various environments.[42]

How people's experience creates their reality, according to Johnson and Lakoff (1999), has an evolutionary explanation. [43] They believe that 'what we take to be true in a situation depends on our embodied understanding of the situation. '[44] This does not however mean that our embodied reality is the absolute reality, as reality means different things to holders of different worldviews. The reality to which Johnson and Lakoff refer is of a naturalist/functionalist kind and is entwined with what people do to satisfy their natural needs. [45] They say,' what we mean by 'real' is what we need to posit conceptually in order to be realistic, that is, in order to function successfully to survive, to achieve ends, and to arrive at workable understanding of the situation we are in.'[46]

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[40] (Moran 2000)
[41] (Weiss & Haber 1999, p.87)
[42] (Weiss & Haber 1999; Newman 2008)
[43] (Ziemke et al. 2007; Tschacher & Dauwalder 2003; Weiss & Haber 1999; Lakoff & Johnson 1999)
[44] (Lakoff & Johnson 1999, p.102)
[45] (Lakoff & Johnson 1999)
[46] (Lakoff & Johnson 1999, p.109)

Realism in this sense, lies in the ability to adapt to the environment in order to survive and to actualize the self. By the same token, unrealism is the result of ill adaptation. 'Someone who is not realistic…is out of touch and harmony with the world.' [47]

Like many other theorists of embodiment, Johnson, Lakoff, Rohrer, and Overtone, and also the pioneers in the field like James, Dewey, and Pierce, all suggest that it is through the body that we become in touch and harmony with the world.[48] They believe that one's reality presents itself (and changes) naturally in the process of his or her adaptation with the environment in pursuit of survival and development.

As it is repeatedly emphasized, explaining reality in terms of bodily engagement is beyond just the physicality. As Rohrer and Johnson(2007) put it, bodily experience does not merely refer to the physical body, but it also carries the baggage of social and cultural influences. [49] As I will discuss later, embodied reality embraces the knowledge of the world beyond materiality through realising the wisdom of the body.

The purpose of introducing 'embodied reality' in this section is to then explore beneath its surface and to go deep into the domain of experience and bodily engagement, which results in the cognition of the world. The following section traces the origin and development of 'embodied cognition'.

6.4. Embodied Cognition, its Origin and Development

In their book '*Metaphors We Live By*' (1980), Johnson and Lakoff argue that unlike conventional beliefs, language, meanings, and reasoning all represent our cognition of the world and are all grounded in experience.[50]

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[47] (Lakoff & Johnson 1999, p.95)
[48] (Lakoff & Johnson 1999; Ziemke et al. 2007)
[49] ibid p.26, Johnson emphasizes that only when considering evolutionary long time-scales might it be possible to attempt that sort of reduction on a wholesale basis.
[50] (Lakoff & Johnson 1980)

Johnson argues, ‘ reason does not drop down from above like a transcendent dove; rather, it emerges from the ‘corporal’ logic and inference structure of our body, sensorimotor experience.’[51]

Johnson and Lakoff formed and developed their argument initially in the context of linguistics by exploring the source and the role of metaphors in language (as thinking representation) and then expanded it to abstract thinking in general.

They schematized bodily experience into image schemes (such as image of container, paths, contact, balance, centrality) and motor schemes (such as activity of grasping, pushing, pulling, moving), all of which are meaningful in relation to the body and understood through sensorimotor experience. They then argued that ‘most abstract concepts are developed via metaphorical extension on these basic sensorimotor structures.’[52] This means that many (but not all) of the concepts we use in our everyday communication through language are metaphors, which are rooted in image schemes or motor schemes, both originating from bodily experiences. They called these kinds of metaphors ‘structural metaphors’. An example of a structural metaphor is when one concept is used to convey another concept, such as using the river concept to express ongoing changes in life like ‘the flow of life’. In this metaphorical sentence, the concept of flowing is only meaningful in relation to life, if an actual motion of the river or running water has been perceptually and physically experienced.

Apart from structural metaphors, Johnson and Lakoff recognized another type of metaphor in the structure of every language which they called ‘orientation metaphors’. These metaphors include spatial concepts such as up-down, in-out, front-back, deep- shallow, which are based on bodily position and orientation. For example the term ‘behind’ in the phrase, ‘the idea *behind* the image.’

Based on the observation that both kinds of metaphors, which structure the language, are rooted in bodily and cultural experiences, Johnson and Lakoff proposed that the ‘human conceptual

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[51] (Weiss & Haber 1999, p.85)
[52] (Newman 2008, p.85)

system is metaphorically structured and defined.' They suggested that our abstract meanings are necessarily grounded in our physical experiences just as metaphors are.

'*Metaphors We Live By*' was followed by a variety of studies and research on embodiment within the linguistics discipline. This also coincided with studies on the bodily grounds of cognition in the biological studies initiated by Maturana and Varela.[53] Embodied cognition today, as a field of study, holds various views and approaches, which together build a strong case against the traditional, disembodied notion of cognition. Although researchers in the field have not yet agreed on a comprehensive definition for the term 'embodiment', they generally agree that, 'embodiment is the claim that perception, thinking, feelings, and desires- that is the way we behave, experience, and live the world- are contextualized by our being *active agents* with this particular kind of body [we have].'[54]

Taking the embodiment view and in the context of embodied reality, I need to revisit the concept of 'experience' to look at its complimentary properties, before I further explore embodied cognition.

6.5. Experience From An Embodiment Perspective **(Experience explained by development)**

Overton, an embodiment theorist, defines experience as, *'the action of exploring, manipulating, and observing the world.'* 'When experience is described as feeling or qualia, the reference is the person-centred felt meaning of the observational, manipulative, and exploratory action.' [55]

As implied in the concept of 'embodied reality', development and bodily experience are intertwined in every organism's life. In this section, experience is described in relation to development and in the later section development is discussed in relation to experience.

[53] (Ziemke et al. 2007)
[54] (Newman 2008, p.1)
[55] (Newman 2008, p.10)

As I have previously mentioned, the need to survive and to develop in an ever-changing environment is embedded in an organism and drives it through environmental inconsistencies. According to Overton '*all development is explained by the action of the subject…* In claiming that action is the general mechanism of all development, it is necessary to recognize that within an action based perspective, *action and experience are identical concepts*.' [56] In other words, all development happens through experience. [57]

As Dewey beautifully put it,

'At every moment, the living creature is exposed to danger from its surroundings, and at every moment, it must draw upon something in its surrounding to satisfy its needs, the career and destiny of a living thing are bound up with its interchanges with environment… every need, say for hunger for fresh air or food, is a lack that denoted at least a temporary absence of adequate adjustment with surroundings. But it is also a demand, a reaching out into the environment by building at least a temporary equilibrium. Life itself consists of phases in which the organism falls out of step with the march of surrounding things and then recovers unison with it...These biological commonplaces are something more than that [mere biological facts]; they reach to the roots of the aesthetic in ***experience****.'* [58]

The meaning of *Embodiment* lies in this dynamic relationship between the organism and the environment through experience. It is '*the body as a form of lived experience, actively engaged in and with the world of sociocultural and physical objects*'[59] and it constitutes one's understanding of the world.

'Body as lived experience' and 'Bodily engagement with socio-culture and environment' are explained in more detail in the following sections.

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[56] At the organism's level, action is defined as the "characteristic functioning of any dynamic self-organizing system. For example plant orients toward the sun. At the human organism's level, action is defined as "intentional activity."… action is often distinguished from behaviour, as the action… implies a transformation in the intended object of action, while behaviour often simply implies movement and states.(Newman 2008, p.8)

[57] (Newman 2008, p.10; Ziemke et al. 2007)

[58] (Dewey & Boydston 1981, pp.13–14)

[59] (Newman 2008, p.3)

6.5.1. Body as Lived Experience: 'An embodied mind in a minded body'

Body as lived experience, for the most part, represents physiological and phenomenological explanations of the bodily basis of cognition and meaning. It refers to constraints and opportunities created by the body that influence the agent-environment interaction.

To facilitate research in this area, a number of categories have been proposed by different theorists in the field.[60] Here I apply Johnson's category for it introduces a more general domain appropriate to the non-specialized purpose of this research.

In Johnson's view, studies of the 'body as lived experience' should consider three levels of embodiment to explain the experience basis of meanings and cognition. The three levels are 1)The Neurophysiological 2)The Cognitive Unconscious, and 3) The Phenomenological.

1)**The Neurophysiological:** Developments in the field of neuroscience have provided more evidence on the experience ground of meanings and cognition. For example, according to Sevensson et al, neurological observations suggest that 'cognitive processes are achieved by the reaction of the same neural structures as are used for physically sensing, moving and manipulating the environment.'[61]

For example, a particular kind of neuron called 'Canonical', discharges when an activity is taking place and also when an object affording that activity (in Gibson's sense) is perceived. 'This implies that they implement affordances, e.g., code objects that are graspable- in-a-certain-way, specifying not only perceptual and action aspects but a particular relationship between agent and environment.' [62]

This discovery highlights the important role of actual practice (active engagement) not only on the quality of the relationship between the self and an experienced object, but also on the meaningfulness of 'not- experienced' objects based on previous practices.

2) The Cognitive Unconscious: A large part of our meaningful activities and conceptualizations function automatically and unreflectively. The role of the body in these kinds of actions is substantial as, according to Johnson, this unconscious cognitive system is based on

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[60] (Ziemke et al. 2007)
[61] ibid, p.245
[62] ibid, p. 251

patterns of bodily experience. For example, spatial and temporal orientations, the patterns of our bodily movements and the way we manipulate objects, are the basis of the thoughts and mental images that we unconsciously apply while thinking, or doing a goal oriented activity.[63]

3) The Phenomenological: this level of explanation is concerned with the 'felt quality of our experience'. It adopts a first-person perspective to explain the world as it reveals itself to the person through experience. [64]

The phenomenological level of embodiment preceded the emergence of embodied cognitive science as a discipline. It dates back to the mid 20th century to the work of Heidegger (1889-1976) and Merleau-Ponty (1908-1961).

6.5.2. Bodily Engagement with Socio-culture and Environment: 'Experience is cultural through and through.'

The biological standpoint is widely criticized for its corporal approach of creating the assumption that human cognition is the product of mere physical interactions between the body and the environment and that culture is merely a cluster of abstract meanings given afterwards to embodied cognition.

Gibbs, one of the critics of the biological standpoint, argues for the essential role that culture plays in the formation of embodied cognition and says, 'rather than being a biological given, embodiment is a category of sociocultural analysis, often revealing complex dimensions of the interaction between bodies and personhood… culture does not just inform embodied experience; embodied experience is itself culturally situated.'[65]

In fact, many biologists believe that throughout the evolution of humans, biological and innate instincts have been weakened and substituted by cultural learning.[66] This is to say that, unlike

[63] (Weiss & Haber 1999)
[64] (Weiss & Haber 1999)
[65] (Gibbs 2006, p.37)
[66] (Burkitt 1999)

physiological mechanisms, which are to a great extent universal, bodily experience is culture - oriented and varies from one culture to another.

As is evident from Gibbs' statement, the sociocultural standpoint on embodiment looks at the role of culture and social conditions in embodied knowledge and studies the ways that the cognition of individuals is formed and embodied by their being and interacting with others. Not only cognition, but, as Overton points out, all emotions, motivations and psychological functions are co-constituted by the sociocultural and environmental context.[67]

In stressing that every experience occurs in a particular cultural and social field, Lakoff and Johnson state,

'It can be misleading […] to speak of direct physical experience as though there were some core of immediate experience which we then 'interpret' in terms of our conceptual system. Cultural assumptions, values and attitudes are not a conceptual overlay which we may or may not place upon experience as we choose. It would be more correct to say that all experience is cultural through and through, that we experience our 'world' in such a way that our culture is already present in the very experience itself.'[68]

The combination of biological and sociocultural standpoints on embodiment- bio-socio-cultural embodied cognition - suggests that cognition is the product of a dynamic system of interactions between the socio-culturally situated body-with particular cultural features and universal biological inherency- and the environment. All of which we transfer to each other and are transferred by each other. Such a matrix of interactions leads to transformations in the organism and in the human organism, this is referred to as 'development'.[69]

Discussion on the subject of transformation and development requires at least a preliminary understanding of how that interaction with the environment takes place and this follows.

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[67] (Newman 2008)
[68] (Lakoff & Johnson 1980, p.57)
[69] (Newman 2008)

6.6. Embodied Development **(Development explained by experience)**

It is commonly agreed among anthropologists, evolutionary philosophers and developmental psychologists that the bodily experience has been the main mechanism, which drove the adaptation of the early human with the environment, and it is also the primary cognitive drive in the early years of the child's life. Nevertheless, disagreements appear among advocates of different disciplines on how this enters the domain of reasoning and thinking in adult humans.

Jean Piaget (1896-1980) was among the developmental psychologists/biologists who believed that cognition was embodied and a child's knowledge was constructed through interactions with the environment. His theory of cognitive development characterises different modes of thinking which are drawn from sensorimotor cognition. Piaget's theory was criticized for not considering cultural influences in the development of cognition.

Complimentary to Piaget's theory, Vygotsky (1896-1934) however, mainly focused on the sociocultural aspects of cognitive development. He proposed that cognitive development was an exclusive human ability and it necessarily required sociocultural embeddedness.

Although both Piaget's and Vygotsky's theories emphasize the bodily grounds and experience-base of cognitive development, in both theories, cognition moves away from the sensorimotor beyond a certain level.

Esther Thelen notes, 'Piaget's epistemological goal was to understand how the abstract, formal, logical thought-hallmark of human cognition- could arise from the here-and-now sensorimotor activities of infants.'[70] Piaget considered bodily engagement as a critical stage in the child's coming to know the world. However, he believed that once an adequate level of knowledge was acquired and internalized through direct experience, cognition was freed from perception. In other words, 'higher-order forms of thought become divorced from earlier sensorimotor

[70] (Tschacher & Dauwalder 2003, p.17)

behaviour as they become 'interiorized''[71] and logico-mathematical knowledge replaces the sensorimotor from which cognition emerged.

Thelen, herself a developmental psychologist, questions such an assumption and disagrees with the view that an increase in cognitive development leads to a decrease in contingency to activities. In her view, cognitive development is meshed with experience throughout life and not only in its initial stages.

She argues 'for a distributed, multiply determined cognition, where the lines between perceiving and acting, remembering and planning are blurred and shifting.'[72] Arguments like Thelen's challenge the traditional model of mind-body-environment interaction which drives First-Generation Cognitive Science. (Fig.19).

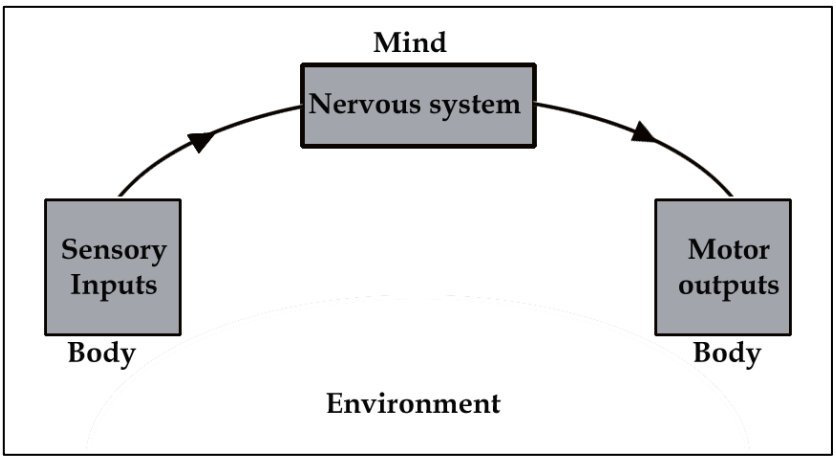

Fig 19. Input-Output Model

The traditional model displays an input-output system where environment, body and mind are in a linear relationship to each other. Environment sends information to the body by stimulating the senses (input). This Information is transferred to the brain/mind for processing. Based on the processed information, the mind commands the body to act in a particular way (output).[73]

[71] (Gibbs 2006, p.210)
[72] (Tschacher & Dauwalder 2003, p.22)
[73] (Tschacher & Dauwalder 2003)

Thelen's argument is grounded on a different model of environment-body-mind interaction. This second model, which was first used by Chiel and Beer [74] accounts for a 'deeply embedded and continuously coupled dynamic system.'[75] It pictures the mind as a dynamic system embedded in and coupled to the body, which itself is a dynamic system, and together mind and body are embedded in and coupled to the dynamic system of the environment. (Fig.20)

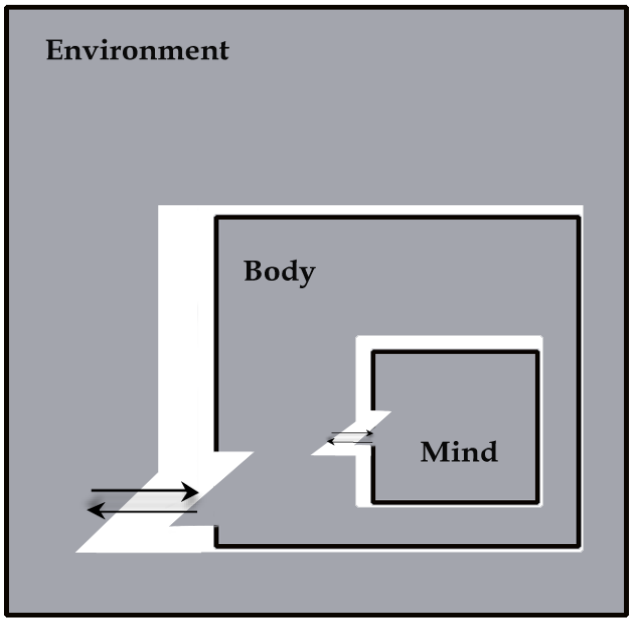

Fig 20. Embedded and coupled Model

Chiel and Beer use this model to explain the dynamics of adaptive behaviour which causes 'development'. Based on scientific evidence, they argue that in any stage of life, the mind cannot be the sole source of adaptation. The role of mind or as Chiel and Beer refer to it, the nervous system, 'is not so much to direct or program behaviour as to shape it and evoke the appropriate patterns of dynamics from the entire coupled system.'[76]

Thelen develops her idea of embodied development based on this embedded and coupled model. She maintains three criteria which distinguish this model from the traditional input-output one and which frame her view of embodied cognitive development.

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[74] (Chiel & Beer 1997)
[75] (Tschacher & Dauwalder 2003, p.20)
[76] (Chiel & Beer 1997, p.555)

First, this is a dynamic system through which behaviour emerges from multiple sources working and co-operating together, 'all of which count and none of which are privileged.'[77] The system that accommodates this co-operation is a self-organizing system. This means that the sustainability of the system lies in the interaction between the three sources, which are embedded and coupled to one another.[78]

Second, such 'a dynamic system exists as patterns in time'. This means that a newly emerged pattern of behaviour is built upon previous patterns. By the same token, future patterns are based on present ones. Such a time-based view of the system that produces behaviour, according to Thelen, challenges the traditional view of development. The old model envisages a static structure in which development depends on the storage of concepts and representation in the mind.

And finally, Thelen's third criterion suggests how cognitive development emerges through instability in patterns of this self organizing, time-based system.

The stability of the system is determined by 'how tightly the components cohere.' [79]

In a normal stable condition, there is a certain level of coherency between the three components. In a case when stability is lost (whether due to a change in the environment, body or mind), the normal level of coupling becomes incompatible with the new condition. Thus, the system lets go of the established couplings (which leads to a particular pattern of behaviour) and components becomes free to form a new level of coupling. This instability is the passage to change and results in new patterns of behaviour.

It needs to be emphasized that embeddedness and coupling of the mind, body and environment is a certain and unchangeable nature of the system from which behaviours emerge. Nevertheless the strength or level of the couplings varies from time to time and in different circumstances.

Knowledge of a given situation is attained through a varied level of couplings particular to any person. A particular experience may demand a strong mind-body coupling and a loose coupling

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[77] (Tschacher & Dauwalder 2003, p.20)

[78] Although this interaction is in relation to the emergence of a pattern of behaviour, perhaps it can be argued that the sustainability of the ecological system, as a self organizing system, also depends on its interaction with the mind and body of agents.

[79] (Tschacher & Dauwalder 2003, p.20)

with the environment from one person, while a strong body- environment and a loose coupling with the mind from another.

For example, a novice jeweller applies a different level of coupling between the mind, body and environment compared to a skilful one. He or she sometimes needs to reflect on the length and angle of the tools and materials, the right way to hold a file on the metal, or the appropriate speed of sawing without losing control. The level of coupling for this person changes from time to time from; a strong coupling between mind- environment, to mind- body, to mind-body - environment, whereas a skilful jeweller does not need a stronger level of mind- body coupling for holding a tool, as the felt experience precedes the reflection.

In facing instability, for example an unexpected bending or melting of the metal caused by extreme heat, the novice's response is more likely to be to turn off the flame, pause, and then reflect on the situation. In other words, the novice creates a gap to make time for strengthening the coupling of the mind with body and environment.

On the other hand, a skilful practitioner responds without a pause by, for example, lowering the flame, controlling the bend and so on. The appropriate coupling occurs in no time for a skilful person. It is not surprising that the adaptive behaviour takes place even before the situation actually happens!

Thelen refers to skilfulness as the capacity for immediate adaptive and responsive behaviour. She stresses that what distinguishes a skilled person from a non-skilled one is not the stronger involvement of mental activity in a situation, but the flexibility and the ability to rapidly shift the strength from one set of couplings to another in order to meet the requirements of a changing situation.

Skilful people apply a stable pattern of mind-body-environment coupling for the greater part of their practice. Therefore, they become quickly aware and prompt to act upon any interruption of coherency.

'So the critical skills are being able to categorize the world in order to flexibly and rapidly recruit useful categories of activities within it and thus to make mental plans based on prior

experience before actually acting when required, but also acting very quickly without a lot hesitation when it is necessary.'[80]

In the context of Johnson and Lakoff's 'embodied reality', a skilful person is in touch and in harmony with his or her environment of practice, and well aware of its affordances. If the harmony is impaired and the touch is lost, such a person is adept at reconfiguring the level of couplings to make the best use of affordances and regain the harmony.

Thelen's description of development is tied into the continual shifts from stability to instability. She holds, 'development consists of the progressive ability to modulate the coupling so as to meet different and changing situations.' Using a computer metaphor from Cognitive Science, she adds, 'development means acquiring not only better off-line processes, but also better on-line ones and most importantly, the ability to seamlessly shift between them.'[81]

Human development, from this point of view, lies in the competency to harmonize with a given situation. In other words, one's development in a particular interaction is defined by one's skilfulness in finding a way back to stability and harmony once it has been lost. For example, a person's development in social interaction (social skills) depends on their ability to harmonize the self with others, to recognize what causes instability in interaction and to compensate for the disharmony when it happens by shifting the mind-body-environment couplings to the most appropriate configuration, whether it is manifested as a silence, a smile or a tap on a shoulder. As James, Dewey, Merleau-Ponty, Gibson, Johnson, Lakoff, Rohrer, Thelen and many others have argued, in any given situation, even if it only involves data and ideas, body is involved in the process of adaptation and of harmonizing the self and the situation. Skill therefore is not just a matter of physical competency, or as it is traditionally called, the mechanical bodily movement isolated from the mind, but it refers to the ability to harmonize the relationship between mind, body and environment.

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[80] (Tschacher & Dauwalder 2003, p.22)
[81] (Tschacher & Dauwalder 2003, p.22)

Thelen remarks, 'the goal of development is not to rise above the mere sensorimotor but for cognition to be at home within the body.' [82]

6.7. Summary

In this chapter, by gathering supportive evidence from experts in the field, I have tried to show how experience, as active bodily engagement with the environment, is interwoven into one's knowledge and meaning of the world.

The chapter started off with an inquiry into Carl Rogers' claim, which regarded the openness to experience as a key to personal and social development. This had followed an earlier discussion where, through the writings of Maslow, Rogers, Doyal and Gough, I concluded that autonomy or self-actualization, is the ultimate destination towards which personal development is *naturally* oriented. I discussed that, although self-actualized people are driven by their internal values, they are also attuned with the flow of life, which includes others. The responsibility for the environment including humans and non-humans, openness to change, empathy and compassion were among qualities described for self-actualized people. In other words, autonomy or self-actualization was presented as a mode of being in which the person knows when to be open to the influences of non-selves and when to be closed and alone with the self.

Also in the previous chapter, by using Kegan's theory of meaning-making, I described the process of development towards autonomy and showed how the meaning of the self and the world changes and evolves in every stage of life.

Kegan explained how people constantly become aware of their selves emerging from embeddedness and identifying objects of the world, which appear to them as a result of this disintegration. By recognizing the self separate from others and other cultures, people develop and become closer to autonomy. This upward moving development towards autonomy is formed by, and built upon, the horizontal, circular development towards equilibrium or stability. To develop, the self continuously goes through modes of disintegration from embeddedness,

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[82] (Tschacher & Dauwalder 2003)

instability and disequilibrium from losing the old self, and re-equilibrium by relating to objects/others that are disintegrated from the self. The two kinds of developmental process together create a spiral of the evolution of meaning-making. (Fig.21)

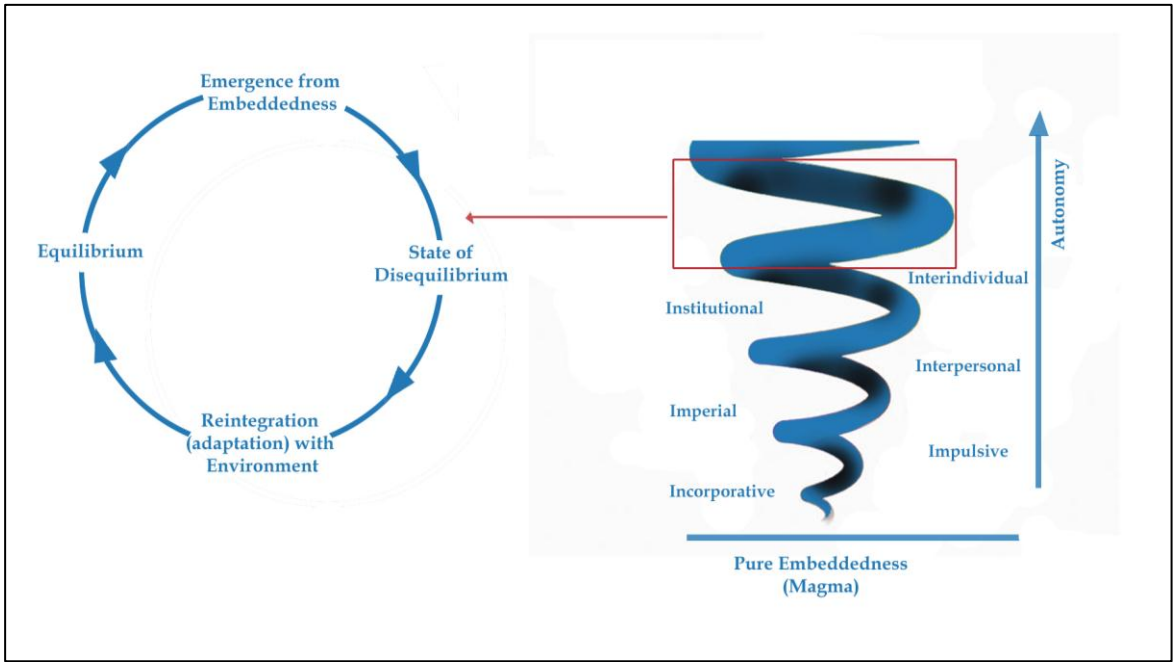

Fig 21. Two Developmental processes

From discussions in the previous chapter, I concluded that the need for autonomy and self-actualization motivates the upward development in the spiral, however the driving factor behind the vertical process, which constitutes the upward development, was not clear. It did not reveal how the self emerged from embeddedness or how relating to objects to regain the lost equilibrium was made possible.

The outcome of the previous chapter was a map to illustrate the path to autonomy and self-actualization. The present chapter, on the other hand, proceeded by focusing on the means of moving along such a path: knowledge and cognition of the world. (Fig.22)

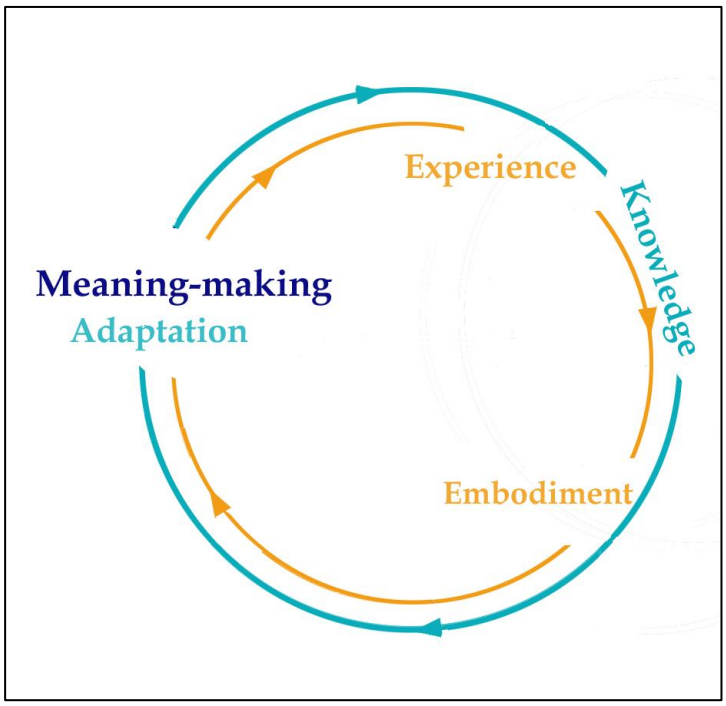

Fig 22. Development of meaning-making

Knowledge undoubtedly feeds development. Nonetheless, how people gain knowledge is not a matter of great certainty.

Without getting involved in epistemological discourses on the essence of knowledge, which would lead this thesis in a different direction, I chose the human-centred, psychological path to investigate Rogers' claims on 'experience' and to study the extent to which learning the knowledge of living in the world among others is related to bodily engagement.

As should be evident throughout this chapter, experience, unlike the common usage of the word suggests, is one of the most disputed concepts in the history of philosophy [83]and, as the contemporary direction of research studies has led me to believe, in psychology in the past and present century. In this chapter, I have visited some of the doctrines, which had particular approaches to experience.

The mechanical view, in traditional doctrines did not allow experience to be regarded as anything more than behaviour induced by the stimulus/response mechanism. However there were philosophers and psychologists such as James, Dewey, Merleau-Ponty, and Gibson who

[83] (Oakeshott 1933)

disagreed with such a view and their opinions nurtured the later revolution in the field of cognition.

This inquiry guided me towards Gibson's ecological approach to learning, thereby grounding the field of embodied cognition. Gibson's approach outlines a novel base for studying cognition by introducing the concept of affordance. On such a ground, the meaning of objects is determined by relationships with them, rather than in isolation from them. Thus, the boundary between mind, body and environment is blurred and the line between subject and object indistinguishable.

In line with Gibson's approach, embodied cognitive scientists advocate and justify the experience-based and bodily grounds of cognition while also taking into account the social and cultural influences. In the present chapter, I have provided a selection of their ideas and arguments on the personal and social aspects of embodiment. Central to these arguments is an integral view of cognition suggesting that knowledge of the world is composed of activities of bio-socio-cultural agents in relation to their environment.

The chapter continued by modelling the interaction between the multiple sources that are involved in generating experience and cognition (mind, body, and environment) in an embedded and coupled relationship (Fig.20)[84]. According to this model, experience always involves the three components nested within one another and coupled to each other at different levels, depending on the nature of experience and the capacity of the agent.

Referring to this model, Esther Thelen argues for the bodily basis of development throughout life rather than only through the elementary stages after birth. The critical implication of Thelen's argument for this thesis lies in the relation she makes between cognitive development and skilfulness.

[84] The above model misses out few aspects such as sociocultural influences and the role of artefacts which pervading the modern life and mediating all sorts of interactions. This will be pointed out in the final section of the thesis.

Skilfulness, according to Thelen, adds flexibility to the process, meaning that a skilled person can immediately alter the pattern of interaction by modifying the coupling between mind, body and environment in response to instability.

Skill appears to be the bodily dexterity, the ability to *do* what needs to be done in the right time and place. But it also holds the knowledge of *what it is*, *how it becomes* and *what it becomes* in pursuit of a particular purpose.

Drawing from Thelen's argument, I have explained how a skilful person is adept, for example, in shifting from the knowledge of what it is – with strong mind-environment coupling- to how it becomes –with a strong body-mind-environment coupling. Such an ability suggests a responsive, adaptive behaviour in the face of instability and the flexibility and openness of the skilled agent to changes.

On the other hand, cognitive development is a change in itself and happens through the change. It involves the shift between stability and instability. Just as skilful people promptly respond to changes within patterns of interaction in their particular environment, cognitive development is oriented towards skilfulness in a broader domain of life. This is the domain where the concept of 'deep craft', which I will discuss in the final section of the thesis, becomes meaningful.(Fig.23)

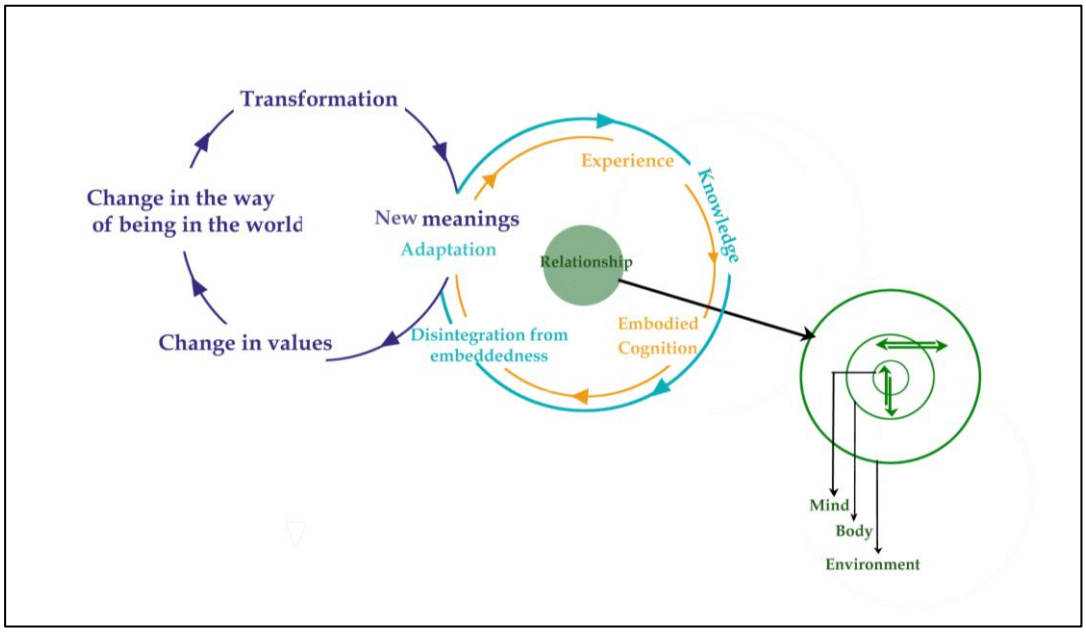

Fig 23. Deep craft: the process of transformation through relationship

CHAPTER SEVEN

THE JOURNEY FROM BEING TO BECOMING

Apprentice, Journeyman, Master

'Yesterday I was clever; I wanted to change the world.

Today I am wise, so I am changing myself.'

Rumi

It is not the critic who counts; not the man who points out how the strong man stumbles, or where the doer of deeds could have done them better. The credit belongs to the man who is actually in the arena, whose face is marred by dust and sweat and blood; who strives valiantly; who errs, who comes short again and again, because there is no effort without error and shortcoming; but who does actually strive to do the deeds; who knows great enthusiasms, the great devotions; who spends himself in a worthy cause; who at the best knows in the end triumph of high achievement, and who at the worst, if he fails, at least fails while daring greatly, so that his place shall never be with those cold and timid souls who neither know victory nor defeat.

Theodor Roosevelt

7.1. Introduction

This thesis is an exploration of a process through a narrative. It did not begin in order to end with a conclusion. It did not report a procedure in pursuit of a particular answer. In essence it contains my own process of change and learning; the change that I may not even be fully aware of. On the surface it **narrates** my understanding of a process of change and development, to the extent that I find articulation adequate to do so.

It did, however, begin with a conviction that sustaining life on Earth is in need of our immediate actions to make changes in our selves, our lives, and our societies. This is the change that I refer to as development.

In the chapter on 'Development' I discussed how development is interpreted and promoted differently by different value systems. Nevertheless, I clarified my reference to development in the chapter on 'In the Making Change' as the natural (bio-psychological) desire to enhance and move towards autonomy and self-actualization. I explained that at the very basic level, development, as a force behind all activities of living beings, is oriented towards autonomy. For humans, development beyond autonomy, at the top of the spiral of growth, coexists with self-actualization.

In the two chapters of 'In the Making Change' and 'Experience and Embodiment' I followed the footsteps of change from where they led to a different way of being and connecting to the world - here, as a self-actualized person- to where they originated. This reversed approach into the depth of change guided me towards the role of experience and embodied knowledge. Taking the view of the embodiment theorists, at the core of all knowledge lies the interaction between mind, body and environment. However, drawing from the ideas of writers such as Thelen, Johnson and Lakoff (Chapter 6) and compatible with Maslow's description of self-actualized people, I claim, self-actualization lies not merely in the interaction but in the harmonious relationship between the mind, the body and the environment, each embedded and coupled with the others.

Such a harmonious relationship although potentially in any mode of being, I suggest, can be found in its authentic form in the way of the craftsman.

I investigate this claim in this final chapter by looking closely at the mode of craftsmanship. In other words, I take the opposite approach, I now explain the depths, where relationships are formed, and return to the surface, where changes appear. All this is demonstrated as the journey from apprenticeship to mastery.

It should be emphasized that I do not suggest that craftspeople are necessarily self-actualized people. I believe, it is the particular relationship they maintain within the workshop and the domain of their practice that, if it permeates other aspects of life, can lead to the kind of change at the individual level, which can contribute to the process of fundamental collective, social changes. Thus, the central focus of this enquiry is the 'way of knowing and connecting' of the craftsperson.

In the three sections of the apprentice, the journeyman, and the master I try to revive the theoretical and abstract discoveries of the previous chapters in the body of practice. The terms I use as titles of each of the sections are a means of providing the categorical framework, which on the one hand, is in accord with the stage-like theme of the theories discussed and the subjects of the previous chapters, and on the other hand, represents the actual experience while acknowledging the long history of craft practice.

In the first two sections (apprentice and journeyman) I integrate my own experience as an apprentice and journeyperson. To avoid repetition in writing and to maintain coherency, the chronological elements referring to days have been eliminated and the practice is described in the present time, but it should be borne in mind that these descriptions are drawn from experiences over weeks or even months.

In the third section I benefit from the experiences and insights of the craftsmen I regard as masters of their field. This is mainly extracted from interviews I conducted with these practitioners.

Common to the all three sections is the frequent move from the abstract to the concrete, and from theory to practice and from practice to theory.

Before proceeding with the stages of craftsmanship, it is necessary to emphasize that neither the master, nor the journeyman or apprentice are the absolute levels for one to achieve, but they are processes made of other processes.

The intermediate section, which follows, underlies and emphasizes the significance of the 'process' in this thesis and in life.

7.2. On the 'Process'

The fact of our lives is uncertainty, and we crave certainty. The fact of our lives is change, movement, and we long for 'arriving.[1]

Carla Needleman

Development is as inseparable from our lives as the flow is inseparable from the river. As meaning seeking beings, we never stop moving from one point to another in our spiral of development; starting from a point we know and aiming to a point 'yet to be known'. The space in between is filled with the fear of uncertainty and the awkwardness of the unfamiliar, but also with the thrill of adventure and discovery. It is the space in between- the process- that makes the development. It is not only in the personal sphere of learning and meaning-making, that development is integrated into every aspect of our social lives, but also in our educational systems, professions, finances, and all of those in which our development is evaluated by criteria created by culture and society.

For development to happen, it is sometimes the appealing social status of the next stage that incites the move in spite of the fear. At other times, the personal enthusiasm for the journey and being challenged by the unexpected is alone enough reason for leaving the comfort zone of familiarity. Even if, as David Whyte would say, *'The fire of enthusiasm for this new life… burn the house of …[our] present identity to the ground.'*

[1] (Needleman 1979, p.3)

What seems to be fading in our speedy, *time-is-money* era of modernism is the enthusiasm for the journey and 'doing the job for its own sake'. This appears to be disappearing under the rush to achieve the fictitious glory of titles and status now highly valued by our societies. We are led to believe that our development lies in 'what' we achieve; however, our life quality is not so much a matter of 'what', as it is a case of 'how'.

A goal-orientated life style predominates in our lives and defines our idea of success and development (see Chapter 4). Playful discoveries and amusing entertainments aside, very few of us have not wished to skip the process occasionally and to find ourselves in the accomplished end that we have desired. Ironically, life itself is nothing but a long process made of shorter processes, but it is the one that we wish would not end. All that we call life happens between two certain points, both unavoidable, irreversible and beyond our control; birth and death. The rest of the in between is filled with our journey through uncertainty and is the story of our adventures 'in the making' of our ways through the ambiguity of life.

However, regretfully, most of us lose this view of life 'as it is happening' as our eyes are fixed on an illusion of certainty in some upcoming juncture in the future. As if life only begins after that one next stage. It is as if we are all, separately and together, floating lost and scared on the river of life, staring at these flashing lights ahead and striving, sometimes competing with one another to reach the light as fast as we can. Just as if the lights are the anchor to our happiness, to stability, safety and power. Most of us have been so busy watching the lights that we do not even realise that we have not been travelling in the dark in the first place, and that the river is no stranger to us, but integrated with every cell in our bodies and every thought in our minds. The darkness and strangeness of the river is an illusion, and so is the certainty we expect to reach on the horizon. The river, the flow, the others floating with us, the fish, the stones in the bed of the river, the tree on the bank are all showing us the way. These are the realities of our lives. Uncertainty is our certainty. Our destination is our process. We need to let go of the gaze to reconnect to the *real* life, to rediscover our selves in our lives.

As Marcel Proust says,

'The real voyage of discovery consists not in seeking new landscapes but in having new eyes.'

7.3. The Journey: Craftsmanship and the Process of Understanding

We idealise how things should be and should not be. We think, imagine, dream, gather information, extrapolate, exchange ideas, yet it is not until our personal experiences become involved that we can understand 'how' things really are in relation to us.

As Krishnamurti has put it 'understanding can come about only through self-knowledge. After all, the world is the projection of myself'[2]

Drawing from Henry Plotkin's claims about knowledge, Marchand points out that 'knowledge … is any state in an organism that bears a relationship to the world.' This relationship penetrates every aspect of life through channels of emotions, sensations, cognitions, somatics, etc while also affecting these domains. He adds, ' though these domains may be defined as faculties of knowledge beyond language, they are nevertheless learned, practiced, expressed and communicated between actors, most evidently with the body.'[3]

Embodiment, crucial for relating to unknowns, is our means of responding and adapting to life's dynamics in our own particular ways (discussed in the previous chapter). Underpinned by both, but unlike either the authoritarian system of traditionalism or the fact-oriented vision of modernism, embodied knowledge is self-oriented but not self-centred. It accounts for embedded and coupled relationships between the self and the environment including others and nature.

The study of craftsmanship is the study of embodied knowledge and an embodied way of understanding the world. Drawing from Johnson's view of 'embodied reality'[4], craftspeople are

[2] (Krishnamurti 1992, p.5)
[3] (Marchand 2008, p.257)
[4] (Weiss & Haber 1999)

in touch and in harmony with their environment, as they are actively involved in creating what they perceive as real in the area of their practice.

The three following sections- the apprentice, the journeyman, and the master- narrate my personal insights into the process of the formation and development of embodied knowledge in the domain of craft practice. They are each focused on a particular stage and explore the possible effects it may have beyond the workshop's boundary.

Just as an apprentice begins the learning from a skill-oriented dimension, the next section looks at the mind-body-environment relationship in craft, modifying a conscious experience to one of tacit knowledge. In the later sections, the way of the craftsman is explored at the level of meanings and values which emerge through relationships, like those that concern a journeyman. And finally, as the master embodies a transformed self, the last section considers the way of being of the craftsman bearing in mind concepts such as self-actualization and self-development beyond autonomy. (Discussed in Chapter 5.)

7.3.1. The Apprentice

Apprenticeship in our time is seen as 'a prime site for connecting theories of knowing to the practical doing.'[5] Michael W Coy refers to it as, ' the means of imparting specialized knowledge to a new generation of practitioners.' He maintains that apprenticeship 'is a means of learning things that cannot be easily communicated by conventional means.'[6]

Among the images that the concept of apprenticeship brings to mind are those of the medieval craft workshop and junior practitioners who work under the strict rules of the master.(Fig.24)

[5] (Marchand 2008, p.245)
[6] (Coy 1989)

Fig 24. A medieval minting workshop [7]

Although craft (as object and practice) is known as the signature of a culture and contains most of the characteristics of the land, customs and beliefs of the people who share a territory, such an image is more or less meaningful in different cultures. Despite radical cultural differences and geographical variations, the descriptions of apprenticeship in Japanese pottery by John Singleton, the silversmithing in Iran by Nasser Giv, architectural work in Yemen and West Africa by Trevor H.J.Marchand, all entail similar features to those that Richard Sennett captures in his book, *The Craftsman*, when describing the medieval apprenticeship in Europe. Transferring knowledge from a skilled person to an unskilled person, domination of hierarchy and the authoritarian system, the interrelationship of morality, spirituality and religion, and the practice of patience, respect and humility are among the features with which the traditional apprenticeship is generally characterized. [8] As Coy points out, in every culture, 'the education that apprentices receive has as much to do with how to behave as it has to do with mastering specific tasks.'[9]

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[7] Image from Royal Mint Museum, available at http://www.royalmintmuseum.org.uk/history/making-money/making-money-in-the-past/the-middle-ages/index.html

[8] (Marchand 2008; Coy 1989; Sennett 2008)

[9] (Coy 1989, p.3)

Referring to the multifunctions of apprenticeship in colonial America, Rorabaugh explains that important practical education was passed from one generation to the next and it was a mechanism by which youths could model themselves on socially approved adults. It was also an institution devised to insure proper moral development through the master's fatherly responsibility for the behaviour of his apprentice. And finally, it was a means of social control imposed upon potentially disruptive male adolescents. [10]

However, every culture has a different interpretation of how these behaviours and non-skill-related teachings and obligations affect and contribute to the development of the apprentice. Without an in depth exploration, I can only briefly point to some of these differences. Nevertheless, these fascinating cultural particularities require deep anthropological research and understanding, which at the moment, are beyond the concerns of this thesis. Learning and knowledge-transference are the focal point of this section, as the apprenticeship represents a holistic mode of learning through which visible physical techniques as well as subtle relationship principles are experienced and learned.

As Esther Goody puts it, 'apprentice is not only an excellent way to learn a skill or craft or profession it is also an excellent way to learn about a skill or craft or profession, and it is an excellent way to learn about learning.'[11]

In line with Goody's view and as part of this research, I participated in an apprenticeship experience. In addition to observing the process of learning, whether it is learning skills or rules of interaction, my aim was to contemplate how my perceptual understanding would lead me to discover aspects of myself which are not well known to me. After all, self-knowledge is the first step towards self-transformation and craft embraces both.

As Carla Needleman beautifully writes, 'A craft is not its object; a craft is how I am when I am making them (and eventually, one would dearly hope, how I am the rest of the time, as a result of what has been transformed in me through craftsmanship.)'[12]

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[10] (Rorabaugh 1988)
[11] (Coy 1989, p.2)

It is with the clay and the pottery that I put my apprentice self under observation. I primarily try to retrieve the traditional apprenticeship in the 21st century. The traditional apprentices of the Middle Ages had a strict training to follow before even being allowed to touch the potter's wheel. Sennett claims these apprentices were governed by rules of hierarchy and authority, and they would develop skills through the impersonal and emotionless guides of their superiors.[13]

Fig 25. At the workshop (1)

It soon turns out to be a pointless trial. Contradictions appear from the beginning when the bonding between my teacher, Sean Kingsley, and myself forms over friendly chats and cups of tea that he makes every morning. Sean is the master of pottery and in the clay workshop I am his apprentice. However, when it comes to teaching he says, '*I am an apprentice myself.'* We are both learning a new craft; mine is a craft of pottery, his is the craft of teaching, mine is supervised, his is self-learned.

I start my practice on the wheel from the first day. We are both unsure about the rigid teaching style conducted during the traditional period. So too is the prominent silver smith, Michael Lloyd.

When I ask Michael about his views on apprenticeship he says: *As soon as you start talking about apprenticeship my reaction is to think of it in a traditional context. I guess we were lucky*

[12] (Needleman 1979, p.124)
[13] (Sennett 2008)

being trained in the late 60s when there was a definition of craft which I would have said you were learning what that would allow you to articulate an idea.

Skills and ideas, mind and body are once again complimentary to one another but also threatening to each other's territory.

If you are lucky, Michael says, *you'll meet three or four people, charismatic people who become your master and have this great influence on you. And if you are lucky again things like energy and enthusiasm could be contagious and can open your eyes up to new possibilities and to the world. I think you are very fortunate if you have this experience. But again I think it can be equally negative if, say, you had a master who is very strictly concerned with the technique and techniques become more important than ideas.*

The idea of apprenticeship awakens a dormant concern among craftspeople within higher academic education. They are concerned that the appreciation of their skills and mastery obscures the novelty of their thoughts and ideas.

The concept of apprenticeship for many people is a reminder of a time before the Enlightenment, when under the domination of religion, practices were followed without questioning. It envisages the immaturity and uneasy state of transition from childhood to adolescence, when one becomes aware of a different world across the boundary but does not find the courage to go beyond the permitted zone of familiarity.

Once the fear is confronted and the line is crossed, going back to the same submissive mode is rather unbearable, even if the submission continues to exist in a different form.

After centuries of submission to the authority of tradition and to the rationality of modernism, now the 'self' finds a chance to be in charge of finding its own way and does not intend to lose this priceless freedom.[14] But to become the guide, the eligibility of the self needs to be confirmed. It needs to be acknowledged, mainly by one's own self, as a creative agent, rather than as a passive follower. As an active being, the self needs to express and to release the energy of being alive. Michael thinks, *the most frustrating thing is to have something you want to say but you don't have the means that enables you to articulate it.*

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[14] Discussed in the chapter of 'In the Making Change' in the section on values

How truly frustrating it is to be constrained by the inadequacy of resources which then obstructs self-expression. It is even more disturbing if the self is the only provider of the resources, yet unable to do the job.

Craft, like art, is a resourceful domain. To the craftsman, Michael believes, *the need to learn a new technique comes more naturally when you need it for what you are wanting to communicate*.

I hear through Michael's words, that apprenticeship in our time is a two- party business. On the one side, stands the self and its resources (tools and skills), which then come to negotiate an idea with the material on the other side, and through this negotiation they both change each other. The master, apart from the one who emerges from this negotiation, is not needed. As Smith quotes from Paracelsus (1493-1541),'understanding must … flow out of what one is, and the appearance of what one is must be tested.'[15]

Nasser Giv, an Iranian academic, sculptor and jeweller, has a different interpretation of apprenticeship. He does not see it as a process of learning how to communicate the self, but as a stage of purification through which the self passes as it prepares to be communicated with.

He believes apprenticeship is more about learning the manner and tenet of humanity rather than learning skills. The master guides the apprentice in the process of strengthening what it takes to enter into the realm of unity and wisdom. He believes:

Apprenticeship is not merely the matter of learning how to carve a stick out of the wood, but is the matter of learning to see the carving as a pathway to conjoin the wood and let the self and the wood flow into each other's being. It means that as an apprentice, your hands are not solely forming the material but also forming your mind. This process of forming and being formed continues to the extent that your transformed mind or wisdom rather than drives of the society becomes your guide in your life.

[15] (Smith 2004, p.83)

In the case of my apprenticeship, a limited time can be devoted to this part of the research, and this limits the possibility of such an experience. I am willing to use any possible resource to accelerate the process of learning.

Trained as a jeweller, I already have an advantage which some beginners may not have. I trust my hands and believe in their capabilities. Some may say, my mind is formed to make me believe in this way.

I quickly learn how to centre the clay, the skill that, according to some potters, takes months to obtain. This early success, however, leads me to a false belief of 'I already know how' and gives me a status that I subconsciously want to defend. It also gives me an illusion of 'I am right', which turns the clay into an opponent that I want to win over, rather than a component I need to connect to. If the clay had a face, I could probably even recognize the ego and stubbornness radiating from its look.

I spend the first few days challenging the material to prove my control over the situation. My hands move stiffly and forcefully on the spinning clay as I try to turn it into a cylinder. It seems that, in the absence of affinity, holding on to a fixed position is the first strategy to receive recognition and imposing power is the first action to make the desired change.

Fig 26. At the workshop (2)

I am preoccupied by my obsession with my 'rightness' and the fear of losing what I have achieved. I hear my own voice rehearsing the structures that provided me with the success and 'rightness' at the beginning, and I act according to what I think and hear. My listening, thinking

and acting circle around one centre; myself. I only become aware of this later when I begin to listen, think, and act otherwise.

'Thinking alone' William Isaacs writes, 'is so taken for granted, so deeply embedded in our modern ways of living that to suggest anything else is possible or needful often comes across as pollyannaish.'[16] After all we live in the age of individualism, where an individual needs to stand out from the crowd to be identified and to be safe from rejection or elimination.

Thinking alone while being among others is the aftermath of blocking the self from integration. It is connecting on the surface, but not engaging in the depth. It comes from the opposite direction to that which Carl Rogers calls, 'openness to experience'[17]. Even though the mind and the body are both engaged, their engagement is with different substances; the mind is captured by the self, while the body is taken in by a mindless interaction. In such an interaction, it is easy to maintain a fixed position, as there is no other ground apart from the one on which the self stands.

On the one hand, the mindful experience opens the channel into the arena of complexity, uncertainty and change. Here, holding on to a fixed position, sooner or later turns out to be a destructive strategy. On the other hand, the appreciation of complexity brings wonder back to understanding and reminds us of the limitations of the mind and its finite capability for formulating, predicting and controlling things. Beyond the limited power of the mind, one learns to embrace the uncertainty and submit to the sense of awe and wonder. As in the famous saying; 'life is not a problem to solve, it is a mystery to live'.

Sean can read my concern or obsession over 'being right' through the disconnectedness that exists between the clay and me. It seems that *there is no heart connection* he thinks and suggests practicing 'speed throwing' for a while. I am given only 7 minutes to centre and throw the clay up into a cylinder. It feels like brainstorming in a physical material. Speed narrows the

[16] (Isaacs 1999, p.29)
[17] Discussed in the Chapter 5

channel where the clay and I can pass through so we each have to lighten our baggage. I leave out my obsession with rightness. I simply do not have time to think about it.

Fig 27. At the workshop (3)

My mind and hands and 'heart' are unified and focused on this spinning clay on the wheel. After some '7- minute' practices, I begin to feel that what the clay has left out of the speed throwing experiment is its ego. They truly say the material and the work of craft mirrors the practitioner.

The ego phenomenon has been a controversial subject in the metaphysical domain since the Enlightenment. On the one hand, it gave courage and self-belief to people to rebel against the domination of dogmatic tradition. It planted and nurtured the ambition of freedom in the minds of men and women.[18] It provided them with an independent status to replace the collective one they had inherited from their families, castes or social classes. It let them see themselves as individuals separate from their surroundings and to see themselves as subjects capable of knowing and making changes to the surrounding objects. The ego then propelled mankind towards scientific discoveries and the advanced technologies from which we benefit today. On the other hand, the fragmentation of the self and others as subject and object introduced by the ego, has brought the earth to the greatest crisis in human history.[19] As David Leven puts it, 'this metaphysic of isolated subjects and objects bequeathed to us a self locked into a world of self-defeating, virtually schizophrenic dualism.'[20]

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[18] (Midgley 2010)
[19] (Kleinberg-Levin 1989)
[20] ibid p.12

The wavering attitude towards the ego also arises frequently in the introspective observations of craftspeople. Mary.C Richards, herself a potter and poet and the author of Centring *in Pottery, Poetry, and the Person,* points to the two sides of the ego. She refers to ego as one of the greatest senses with which humans are endowed:

'There is a sensology that discovers in man a circle not of five but of twelve senses: touch, life, movement, balance, smell, taste, sight, warmth, hearing, word, thought, and ego. The sense of ego is the highest. It is the sense that one has of another; meeting his individuality directly, that there is an I AM as I am.'[21]

She regards the ego as *a familiar and beloved tyrant* who imprisons us in our personality: 'As egotism dies in it …we are free to live in ways we never thought possible.'[22]

Michael Lloyd also regards ego as the source of particularity, which in practice reflects the uniqueness of the practitioner. *The wonderful thing about humanity is that we are all different. ... Everyone has something different to say. Everybody's dictionary of experiences is a unique one and that is what they are presenting to the world... I don't like the idea of the ego being totally pushed under,* he says.

I believe as craft leads craftsmen and women face to face with their egos, the subject frequently appears in the domain of craft. Craft practice, whether as a long-term journey from apprenticeship to mastery, or as a single practice by a skilled person, begins as a subject-object, self-non-self interaction and ends as a subject-subject or object-object relationship. As the practice progresses, the duality turns to unity in the way that the work in the hands becomes the reflection of the practitioner (subject –subject) or the practitioner joins the work and both become objects of the process and are transformed by it (object-object). To reach this stage of transformation however, the presence of ego and its whispering voice is hardly dismissible.

[21] (Richards 2011, p.146)
[22] (Richards 2011, p.59)

Perhaps, as Needleman has put it, ‘ it would seem that the ego itself must become dedicated to the work of self transformation for it to be possible.’[23]

Nasser Giv speaks of the practice of humility in facing the ego. *An apprentice finds out that it is through the humility that one finds the abundance.* The abundance is the freedom, autonomy at its highest possible level. ‘When we are free from external tyrannies, we seek freedom from our inner limitations.’[24] Nasser points out, through the traditional apprenticeship a student learned to let go of the ego and to free the self from its conditions. Humiliation is a lesson that has to be learned in this process.

The practice of humiliation is perhaps one of the most unapproved and criticized aspects of the traditional apprenticeship to the modern system of education. The idea that an apprentice who came to learn a skill, would be subordinated to the authority of a master and assigned to do apparently irrelevant menial tasks is interpreted as slavery in our time. But, Nasser Giv among many others, believes in the existence of creative energy, which is trapped in the self by the ego and which is liberated when the ego is broken through humiliation. Where the inability to express one’s self breaks the ego barriers, one’s sights are brightened to the unconditioned, defragmented self that lies beneath the ego. A similar idea is drawn from *Cellini’s*[25] *autobiography* by Richard Sennett when he writes, ‘His experiences of unrequited dependency and misunderstanding heightened his self-consciousness. Again and again in these pages, humiliation at the hands of a patron drives the writer to bouts of introspection.’[26]

However, this kind of humiliation as a method in traditional apprenticeship is undesirable and non-returnable in our time. Longing for freedom for centuries makes it untradeable now that the dream of the old days seems to have come true. Resistance emerges where freedom is under threat and as Sennett points out, ‘ the artisan knows one big thing about dealing with resistance: not to fight against it, as though making war on a knot in wood or heavy stone; the more

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[23] (Needleman 1979, p.106)
[24] (Richards 2011, p.22)
[25] Sennett describes Cellini as a metalworker who entered the court life at the price of losing his self-expression to the authority of his patrons.
[26] (Sennett 2008, p.71)

effective way is to employ minimum force.'[27] The path that the practice of humility opened up to the traditional apprentice, now needs to be opened up with a different tool. Even if the path is still the same path.

Over the 'Speed throwing' practice where my own shouting voice of 'rightness' is quiet, I hear the weak voice of the clay, but the speed blocks the way to a proper understanding. Yet, it is enough to make me assume that the practice of humiliation is aimed at silencing the self.
It takes a while before a sort of communication appears between my action and the clay's reaction. I gradually learn to let go of the force and instead use the maximum contact and rhythmic movement of both hands. Being the sole speaker is now changed to include moments of silence when I find the need to listen as much as to express.

Only in the quiet of the self can one listen deeply to the voice of the other. And in openness to listening to the other, there is a space for mutual meanings and understandings to emerge. This process, I believe, can never happen in isolation from self-discovery, as in following every deep listening to another, there arises a deep questioning of the self, in order to evaluate, compare, and associate the newly encountered meanings to the existing ones.

Listening, Isaacs points out, 'requires that we not only hear the words, but also embrace, accept, and gradually let go of our own inner clamouring. As we explore it, we discover that listening is an expansive activity. It gives us a way to perceive more directly the way we participate in the world around us.'[28]

The listening in the domain of my practice is not solely a matter of hearing the sounds of the surroundings, although that kind of listening is undeniably effective and important in the process. But in listening to the voice of clay, I mean connecting to an invisible order of things, a kind of connection that cannot be easily described but can be felt. I use the term listening instead of feeling primarily because it represents a dynamic interaction, which is in progress at the present moment between entities that have a saying. It differs from feeling, which can

[27] (Sennett 2012, p.208)
[28] (Isaacs 1999, p.83)

happen in solitude derived from imaginations, memories of the past and dreams of the future. Nevertheless, now that I am writing about this experience, I constantly refer to my feelings to take me back to the moment of listening.

In order to explain the rather inexplicable domains such as listening to the voice of the material, it is difficult to stay away from metaphorical description and the use of language which may be interpreted as sentimental. Nevertheless, as I previously explained, metaphors are inspired by perceptual experiences and by bodily movements. [29]

Isaacs, like David Abram, points to the ability of indigenous people to hear the voice of their physical surroundings. They believe that the written language has weakened this ability and altered the role of humans from the listener and participant in nature, to the objective observer. Abram comments, 'Our senses are now coupled, synaesthetically, to these printed shapes as profoundly as they were once wedded to cedar trees, ravens, and the moon. As the hills and the bending grasses once spoke to our tribal ancestors, so these written words now speak to us.'[30]

As Isaacs notes, when reading quietly through written words, we often give them voice and hear them in our minds. In working with the clay, although I am unable to hear its voice, as my ancestors would do, I still give it a voice and bring it to life. However, as I am new to the field, for most of the time the voice I hear resembles my own voice.

Listening is a step towards generating a space for mutuality and integration. James Gibson created the concept of *affordance* to represent something that refers to both the environment and the animal, something that belongs to both and yet belongs to neither of them exclusively. The listening in my practice, I can say, is my means of connecting to a similar area; an area in between myself and the work in my hands.

In his theory, Gibson maintains that it is through perception that one can receive the information specifying affordances. In my practice, I believe, besides perceiving what the clay, water, wheel, speed, and tools can offer me to create an object, there is a possibility for a deeper level of

[29] (Lakoff & Johnson 1980)
[30] (Abram 1996, p.138)

connection beyond the physicality of the clay and the informative role of my senses. It is connecting to wholeness where there is no differentiation between the maker and the made. Nevertheless, listening is only one step towards creating this 'in between' space. For such a space to appear and develop, it demands both listening and speaking (implicitly or explicitly). In other words, a dialogue has to be happening.

Once I lose the preliminary status and suspend the 'I am right' position, the dialogue starts to progress between me and the work in my hands, the wheel, and even the jug of water at the corner. As Needleman remarks, 'disillusion, the recognition that I am not what I thought I was, that I don't know what I thought I knew, that I can't do what I wish to do, is the payment that opens us to the creative dialogue.'

In a similar way to listening, which is listening to the unhearable, this dialogue is communication without vocality.

The term dialogue is rooted in the Greek word dialogos, dia as 'through' and logos as 'words' or 'meaning'. According to Isaacs, the very ancient meaning of 'logos' was, 'to gather together', and the word referred to 'an intimate awareness of the relationships among things in the natural world.'[31] He therefore defines 'dialogue', as 'a conversation with a centre, not sides,' and adds, 'it is a way of taking the energy of our differences and channelling it towards something that has never been created before.'[32]

Craft is a dialogue. It gathers intentions, meanings, values and the physical ability of the maker together with the pattern, resistance, texture, strength, and what ever mystery that nature has invested in the material and turns them into a new being.

A dialogue starts by listening and continues by respecting before speaking. To respect means to see the legitimacy and wholeness of others in the dialogue and to embrace their right of 'being' as much as one's own right.[33]

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[31](Isaacs 1999, p.19)
[32] ibid
[33] (Isaacs 1999)

‘To respect’ in the work of craft is an achievement of a long-term practice. A craftsperson takes on a respect for the material when his or her arena of understanding expands beyond the form-matter relationship.

Tim Ingold points out that the idea of creation in the Western world, rooted in Aristotelian philosophy, lies in bringing together ‘form’ and ‘matter,’ and how such a view, which permits the imposition of form by the agent on the passive matter, is responsible for an increasing disharmony in the world.[34] To the respectful eye, however, matter is not seen as inert and passive, but it holds properties of the cosmos and represents mysteries of various forces and elements of nature.

Clay means something different to me than it does to Sean. I see the clay in relation to my intentions. I see its plasticity, its obedient behaviour in response to my actions and unforgiving manner in reaction to my disharmonious motions. Sean, on the other hand, sees the clay as it is; the work of nature, embodying the entirety of the natural world. When touching the clay he feels the soil, its minerals and components, the base where it was once laid and the times it had to wait to be in the state it is today. He respects the wholeness of the clay in the way I cannot do. My ignorance blocks my view to the wholeness just as my lack of experience barricades my understanding.

David Bohm observed that through a dialogue ‘a new kind of mind [...] begins to come into being which is based on the development of a common meaning that is constantly transferring in the process of the dialogue. People are no longer primarily in opposition, nor can they be said to be interacting, rather they are participating in this pool of common meaning which is capable of constant development and change.’[35]

[34] (Ingold 2008)
[35] (Bohm & Factor 1995, p.175)

The object begins to emerge from my dialogue with the clay. It is a new being that stands on my intentions and the clay's qualities. Yet, when referring to it, it is neither the clay nor myself.

As my dialogue with the work in my hands develops I gradually become aware of the flaws in my practice. My hand position on the clay, which I proudly believed had given me the initial marvellous start, works only for a certain size and shape of the clay and fails me in the face of diversity. I now know how to make cup shapes out of 150 grams of clay. I have formed a pattern of conversation between the work and myself. Clay under my hands does not feel separate from myself but an extension of my mind, body and emotions subtly integrated to one another.

Nevertheless 250 grams of clay and taller cylinders are total strangers to me. It is not exactly the clay as a whole that I have been in a dialogue with, but it has been the 'cup clay'. My hands move awkwardly and incongruously when the throwing goes beyond the familiar domain of practice.

Sean reminds me of what I had forgotten and failed to implement in my early practices; connectedness. Only in connection, in seeing and feeling together, is harmony and balance achievable. He simply suggests that while throwing I need to keep my left hand and right hand connected to each other while they each separately touch the inside and outside of the spinning cylinder. He says, *the right hand represents the mind and the left hand represents the heart. Too much pressure of the mind makes the inside space narrow and too much stress on the heart weakens the build-up body. Working separately they each lead to an out of proportion object.*

Disharmony is the result of disconnectedness. Disconnectedness happens when the touch is lost. Losing touch with the mind is as much a loss as losing touch with the heart and emotion and living in harmony cannot afford any loss.

So I practice the connectedness. I link my hands together while trying to maintain a balanced pressure on the clay. It is not an easy task.

This seemingly simple change only becomes a solution after I achieve some success in losing the previous habit. Time does not stop for me, as the clay on the wheel does not stop from

spinning. It is through changing or losing a habit that its strong ties to the body suddenly become visible, whereas in the rest of the time, it is so deeply embedded in the unconscious that the conscious mind can hardly distinguish it from instinct.

This is a new round in my learning process; disintegrating a behaviour that I previously believed to be right and separating myself from a habit, which although it takes me comfortably through a familiar process, imposes limitations on what I can achieve. This process happens simultaneously with adopting a new behaviour which puts me in the position of a novice in relation to the work in which I had previously assumed that I had become relatively skilled. I experience and explain this process more thoroughly in the 'Journeyman' stage.

I connect my hands together by my left thumb while both put slight pressure on the spinning cylinder. Sean points out that I 'think' too much. An undesired inward curve formed by my right hand's excessive pressure, by my mind's desire for domination, is common to most of the cylinders I make.

I do not exactly know if the right hand representing the mind and the left hand representing the heart have any scientific validity, but in practice I demonstrate that I, like many others, have been conditioned to control things from the outside. The inside seems unreliable. Things may get out of hand if the pressure from my left hand exceeds a certain point and I do not know where that point is. So I put the mind in charge, to be in control, to keep me on the safe side and thereby undermine what is inside, whether it is emotions, intuitions, or anything else I cannot explain.

In the science-dominated, machine-oriented age in which we live, standing outside means standing in the power position, being able to control the situation and bypassing the uncertainty. As David Abrams puts it, ' when the natural world is conceived as a machine, the human mind necessarily retains a godlike position outside of that world.'[36] But as he points out, this power is gained at the price of denying our own capacity for perceptual understanding and experiential knowledge. If we drop this mask of rationality which intermediates the relationship between

[36] (Scheneider & Boston 1993)

ourselves and others (humans and non-humans, living and non-living beings), or in Abram's words, ' if, at any moment, we suspend our theoretical awareness in order to attend to our sensory experience of the world around us…we find that we are not outside of the world, but entirely *within* it.'

The rest of my apprenticeship circles around the practice of creating a balance between the left and right hands, mind and body, or as Sean puts it, heart and head. Until, sooner or later, the conscious practice turns to an unconscious habit and then a new tendency arrives and breaks the established pattern of habits to give me access to a broader domain of possibilities.

7.3.2. The Journeyman

'[The journeyman] is well on the way towards becoming the craft and need not always look outside for a sense of direction. The journeyman recognizes with increasing clarity that the tradition exists only in and through people, not in the abstract.'[37]

(Lipsey 2011)

Journeyman is the stage at which one can afford to give and is capable of receiving.

After years of training under the master's guidance, learning the techniques of the craft and the rules of interactions in the workshop, the apprentice becomes ready for the next stage. An apprentice of the Middle Ages whose competence was approved by the master would receive a script authorising his promotion from an apprentice to a journeyman. From this point on he would be receiving wages for his work. It was the beginning of a journey towards independence. This promotion would open doors to opportunities but also to greater responsibilities. If for the apprentice, being adept in imitating the master, in skills and manners, was the ultimate goal, the journeyman had to practice tactfulness, become adept in the skills of interacting self-reliantly, and providing evidence of competency in trustworthiness as a future leader.[38] If the apprentice

[37] (Lipsey 2011, p.183)
[38] (Sennett 2008, p.59)

learned skills of dialogue with the material, the journeyman had to learn skills of dialogue with people.

A journeyman had a choice to travel to other places and among other guilds, learn their skills and teach them his own. Throughout his journey, he would present his skills to other masters and,‘ through his managerial talents and moral behaviours he would have to convince these strangers that he could become one of them.’[39]

Travelling would expose the journeyman to the world beyond the workshop where he could learn and spread the knowledge of places and people while also sharing his own tradition and keeping it alive. [40]

Lipsey points to another side of the journeyman’s experience. The joy of freedom apart, the journeyman encounters unease and disequilibrium on his way. As the journey unfolds, opportunities together with hardships come before him. As experiences of the journey reveal different faces of reality, the sense of lost and confusion arises and accompanies him. This is what Lipsey refers to as the ‘sorrows of the journeyman’.

‘The journeyman is neither a child nor an adult, neither joyously tied to the mentor nor wholly free. A dark time ensues.’[41]

If the apprentice portrays the period of transition from childhood to adolescence, the journeyman is the adolescent itself. It is the time of conflicts between the desire for independence and the fear of not being proficient enough. Lipsey describes it, as ‘a dawning of responsibility, well before the journeyman is capable of full responsibility’. [42]

By leaving the workshop, the journeyman also leaves behind the master’s support and tutelage. The knowledge from the master’s training and the new self that has risen from beneath the ego

[39] (Sennett 2008, p.59)
[40] (Jovinelly & Netelkos 2006)
[41] (Lipsey 2011, p.183)
[42] (Lipsey 2011, p.183)

are now the guides on the way. One is now responsible for one's own actions, even though the time of working under the evaluating eyes of a master is not yet over. There is still a distance to reach mastery and to ascend to the position of autonomy and authority.

The journeyman and his concerns are no strangers to contemporary men and women. Since the time when their parents were 'enlightened' by the power of the intellect and began to free their minds and bodies from the restraints of tradition, they have been on a journey.[43] They have been celebrating their freedom, they have been crossing boundaries that once defined their world, and until now they have been searching for a self-belief (or in the process of a self-recreation) that they need to be able to create their own world.

In the mean time, as Lipsey puts it, these journeymen carry the anxiety of emerging from the well-established conviction of the master, whether this conviction appears as a religion or as science.

Unlike the traditional journeyman, however, there is no script from a master or higher authority to testify to their eligibility or to approve and disapprove of their promotion. They are left with their experiences, outcomes and their wakening consciousness.

It is with my jeweller- self that my narrative now proceeds through the journeyman experience. The quest of the traditional journeyman is far from feasible for me to pursue in my circumstances. From his tradition, it is only the experience of the old practice in the new place that inspires my trial as an experimental journeyman. Nevertheless, the journeyman's way of being is the story of our lives, and our journeyman selves take to a journey from time to time in pursuit of some missing element in our self- knowledge and self-belief.

[43] I am referring to the Enlightenment movement in the 18th century in Europe and following that the conflict between tradition and modernity in the rest of the world.

After years of practicing the craft under the supervision of a master and in familiar workshops, I entitle myself to moving on from apprenticeship to experience in order to evaluate and develop myself in unfamiliar places.

Place, Heidegger says, 'places man in such a way that it reveals the external bonds of his existence and at the same time the depth of his freedom and reality.'

A place influences how the self appears to one's self. It can liberate the self and let it expand beyond the boundary of the physical body and integrate into the vastness of the place, or it can constrain and halt it within the flesh, even diminish it to the 'eye' of a mere observer.

This 'place' is not just a position or as Relph puts it 'not just the where of something', but is the space that accommodates nature, culture, history, and relationships.[44]It is the ground on which one stands to experience or express the self, and to relate to or dissociate from others on the same ground.

To have significant places is as much integrated into being a human, as meanings and values are to the personhood. [45] The significance, as Relph points out, is attached to experiences and the meanings people hold and live by in particular places. Places are involved in how they are identified and identify. [46] They are meaningful to people and they accommodate their meaningful activities.

Among significant places for every man and woman, there exist a few they call 'home'.

In describing home Eric Dardel writes,

'Before any choice, there is this place which we have not chosen, where the very foundation of our earthy existence and human condition establishes itself. We can go places, we can move, but this is still to look for a place, for this we need as a base to set down Being and to realize our possibilities- a here from which the world discloses itself, a there to which we can go.'[47]

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[44] (Relph 2008)
[45] ibid
[46] ibid
[47] (Dardel 1952, p.56)

Home is a base. It implies security. It is stable, comforting, supporting and protective. It is a safe place. There is no fear, not many surprises, and no contradictions. Everything is under control. Home is the birthplace of meanings and values, which one applies, adjusts, or leaves behind but hardly ever forgets.

Robert Sack claims that it is the control over the physical and cultural environment that makes a place home, whereas Vincent Vycinas refers to home as if it were a dominant and authoritative entity ruling over its submissive dwellers. He describes the phenomenon of home as, ' an overwhelmingly, interchangeable something to which we were subordinate and from which our ways of life was oriented and directed, even if we had left our home many years ago.'[48]

I see home in two places; one is where people are rooted and the other where they take root. The first home has already been built for them and they have to build the second. The first home embodies security, familiarity and submission and the second is the locus of authority and control and embodies dreams and ambitions.

The master's workshop is the apprentice's first home, where submission to the rules of the master takes freedom away but offers stability of meanings, assurance of identity and safety from ambiguity. Here, everything is dictated and monitored by the power from a higher position. The rules of this first home tightly interweave into the way of being of the apprentice (at the workshop) and become indistinguishable from the nature of the practice.

The workshop is the ultimate home to the master, where his authority is admitted and his control is unquestioned. This is a home built upon his experiences, ambitions, knowledge and dreams. In such a place, the master's freedom is not restrained by anything but his or her own consciousness.

The journeyman, however, is homeless. He resides in temporary shelters knowing none is the destination. His homelessness in the outside world opens his eyes to the home he holds inside himself. Without the familiarity of the first home, he affiliates with unfamiliarity and learns to embrace surprises. Without its stability of meanings and values, he allows the mind to expand

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[48] (Vycinas 1961, p.84)

beyond knowings of the past and to see other forms of reality. Without its certainty, he becomes conscious of experiences and allows for mistakes to become part of it. And without its support, he becomes aware of impacts but learns not to be consumed by them. These changes become pervasive and differences too obvious to be left unnoticed until they gradually open the observant eyes of the journeyman to the inside world and he becomes the subject of his own conscious exploration. Thus, when the time comes for another departure, there appears a clearer view of the ultimate home, designed by the altered consciousness and built upon the journey's experiences.

The journey of the journeyman is not only a narrative in the domain of craft practice, but it represents the period of self-directed learning through experience. It symbolizes any life journey through which one discovers the self, not as it has always been defined, but as it 'is' and is 'becoming' (as changes never stop).

Leaving home with an aspiration to make a new home is the overall journey of the journeyman. My journeyman experience is the story of temporary shelters and unfamiliar places and only a snapshot from this whole journey.

My experience includes two places, one in the West, where I live now, and one in the East, where I come from. They are both familiar and strange in different ways. Where the language brings familiarity, the manner seems strange. And where empathy brings affinity, the environment alienates. This is not so unexpected though, after all I call one home but I live in the other one.

Once again, I put my practitioner self under observation. In Dundee at the jewellery workshop of Duncan of Jordanstone College of Art and Design (DJCAD), Leanne teaches me how to make a particular object. She is a level three student who shares the workshop with jewellery students from three other levels. When it comes to her craft, this workshop has been her home for the past three years, not the one she has created, but the place in which she is well-aware and

assigned to follow a set of already established rules. Health and safety, security, the use of machines and the norms of interaction with others.

In Tehran at a busy workshop owned by a young man called Behzad, I am one of many who come to learn and practice the craft of making delicate jewellery pieces from silver and gold. The workshop feels homely and the practitioners seem to know each other very well. I feel like a stranger in a big happy family.

Behzad's workshop represents a new culture for me in terms of the practice, even though outside the practice, it is only a small part of a bigger culture which helps constitute the foundation of the person I am.

Apart from Behzad who, as the master and the owner of the place stays on top, there is no other established hierarchy. Nevertheless, it is not difficult to sense the silent presence of a rank order behind looks, behaviours and gestures. I have a feeling that competency in practice is not the only determining factor in this ranking.

Although integration into the culture of both places seems to be challenging, from previous experiences I know that, in the process of making, the environment with all its properties and attributes, will be absorbed into the practice. The integration, therefore, is inevitable, if I am to remain in these workshops and conduct my dialogue with my craft.

Culture emerges and is developed by people who occupy a place, through their interaction with each other and with the properties of the place. By culture I mean, particular patterns of behaviour, meanings and values, which are not written or articulated as rules, but adopted by a majority of individuals in a group to the extent that they make the group distinguishable from others. In other words culture is a collective way of being.[49]

We are all embedded in a culture or cultures, which provide us with the tools of communication and the means of understanding others of the same culture/s. Embeddedness in cultures, as Kegan claims, not only makes identifying and relating to other people possible, it also partly shapes and defines their selves to themselves.

[49] (Baldwin et al. 2005)

Visiting new cultures may be an entertaining experience but it is the dwelling in one that is challenging. Remaining in a new culture means growing roots in a new place and relating to the land and the people. One does not survive in isolation.

Once the home culture is left for a new one, the self, as it was then known, becomes disoriented and lost. Disparities of the new territory make one sift through thoughts and behaviours in search of the self, only to find out that what is believed to be the self is partly the conditions and attributes of the old culture. A new self, then, emerges from this exploration and from negotiations of the old self with properties of the new culture.[50]

By understanding the old self, the newly emerged self casts off the old way of being, transcends to the higher level of self-knowledge and consciousness, and becomes closer to the summit of the pure self, or self-actualization.

To a journeyman whose identity is formed by leaving on a journey and arriving from a journey, negotiation of the old and new is a skill. Cultures are left and entered; selves are lost and found repeatedly. For a journeyman, therefore, finding and redefining the self is a 'craft' to be practiced and learned.

My experience with Leanne and Behzad is the practice of reflection -in -action, which is not restricted to making objects, but also to making relationships.

Herself a student, Leanne teaches me with an empathic manner. With any failure I experience, she tells me a story of her own. She understands the difficulties I experience in my practice and shares her own tricks for bypassing problematic situations, the tricks that I would never find permission to perform with my own master, before I had learned to face and resolve the problem.

In this place, Leanne and I are both embedded in the culture of studentship and we understand each other within the boundaries of this unit, regardless of our other differences. The knowledge between us does not descend from a higher point to a lower level like a waterfall, but flows

[50] See Chapter 5

from one point and quenches the next one on its way, while both points are moved by the same flow.

This non-hierarchical teaching inspires a self-learning experience rather than a guided one. Gradually I notice that self-learning is an established method in the culture of this place. Every bench here is a small workshop and within its territory, every student is a teacher and a learner, a creator and evaluator. As everyone is simultaneously a master and apprentice,

I see few 'practitioners in residence', which would fit the description of the journeymen. But surprisingly, those who I regard as masters also claim the title.

Dr.Sandra Wilson, an accomplished jeweller and, at the time, the head of the jewellery department in DJCAD, is one of them. Like Sandra, Sean Kingsely, sees himself as a journeyman, although his knowledge of ceramics and the mastery of pottery is undeniable. Most experienced craftspeople are reluctant to consider themselves as masters Sean says, *For them the criteria of adeptness is not defined by external sources and feedbacks but determined by the level of their own satisfaction in work. Satisfaction, however, is not something to be easily achieved. The more one knows about the craft, the more he or she realises how much more there is about it to be learned. Unless external criteria put frontiers on the outcome, craftspeople rarely find the ultimate satisfaction they look for in their own work to call it 'perfect'.*

I also hear this from Michael Lloyd whose long-term practice and achievements undoubtedly entitle him to be a master. He speaks of the frustration he experiences most of the time. *I can always see the faults in my work* he says.

Frustration or dissatisfaction, I believe, expresses the developmental effect of craft practice. It coexists with self-transformation and reveals the desire for harmonizing the internal and external worlds.

Internally valuing the work, draws the self deeply into the practice. It is no longer about the skill or the idea, but about the whole way of being of a craftsperson partaking in the experience.

David Whyte writes, ‘we can create only in our own image. That is, everything takes form according to the consciousness that shaped it.’[51]

The craftsperson makes an object in his own image. His or her satisfaction lies in the success in creating objects which meet internally valued criteria. In other words, the craftsperson is satisfied with the practice when the object that is external to the self is in harmony with the inner world of the self. Every intentionally made object (as opposed to that which occurs through serendipity) is intended to reflect values held by the self.

The question is, why does the craftsperson with a high level of expertise, have a problem harmonizing values that are reflected in the object with the values which are held by the self?

My response draws on Kegan’s concept of ‘object’:

The self is in motion; constantly developing and never staying still. The craftsperson’s creation of objects manifests these undergoing changes in his or her self.

By referring to the roots of the term ‘object’, Kegan defined it as the motion or consequence of ‘thrown from’ or ‘thrown away from’. In other words, the object captures a dynamic existence, that becomes known to the self.

Like an Object (as a thing) that is separate and distant enough from the body to be sensed and identified, ‘objecting’ the self is a motion which disintegrates part of the self and lets it be knowable to the person. By ‘objecting’ the self, the person becomes able to sense, think about, know, relate, and understand the disintegrated part of his or her self.

Drawing from Kegan’s work, the act of making an ‘object’ in craft practice, characterizes the process of throwing something away or making it distinguished from the self. In this case, however, the objected self is also an Object.

Through the craft process, the maker is able to relate to and to know the object as it is made. The object however, is in fact the reflection of its own self. The maker relates and knows the self through the object. Nevertheless, the object is the reflection of what is known to the maker, the disintegrated part of the self. The integrated part of the self is yet to be known.

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[51] (Whyte 2002, p.113)

When it comes to the valuation of the work, the whole being of the craftsperson participates in the appraisal, and looks for the harmony between what is felt within the self and the object before it. It is rarely a close match.

The craftsperson is always in pursuit of something else, which is not known, as it is indistinguishable from the self, but can be felt. Once it becomes known and recognizable in the Object, another unknown will come along. It is this persuasion, the interplay of the known and unknown, which keeps the maker in motion and development.

My journey to Behzad's workshop is an experience of relating to unknowns, not only of the environment, but also of myself. Many barriers block the way of understanding between Behzad and I, before I settle in the new place. He sometimes prefers to communicate with me through the channel of the friend we both know. From the outset, I spot the differences between him and his workshop and that of my previous teacher, who I regarded as my master, and the workshop I attended as an apprentice. Behzad's teaching is imbued with scepticism. Not knowing about my background and the degree of my competence bothers him and his doubtful attitude bothers me. Nevertheless I am familiar with the concept of 'time is money' in the jewellery workshop. I know that he needs to be assured of my competency before investing any time on my journey. Still, every now and then I lose control and let my impulsive reaction to this doubtful behaviour show up as a sharp objection. This feeling of frustration that I experience from not being recognized as I am, as I know my self, baffles me.

Is it my unacknowledged self that has been hurt at the ego level? Or is it the inadequate mutual identification that confuses and frustrates me? I believe both.

Richard Jenkins writes, 'identifying ourselves and others is a matter of meaning, and meaning always involves interaction: agreement and disagreement, convention and innovation, communication and negotiation.'[52] Without communication, one is not identified and cannot identify beyond the implication of appearances. Creation of a space of mutuality where things

[52] (Jenkins 1996, p.4)

are meaningful to all, lies in connection and communication. Drawing from Jenkin's words, identification grows through interaction and deepens through dialogue.

The journeyman is a traveller in pursuit of meanings and identifications. The rise and fall of identity is a routine practice in the journeyman's journey. In entering every new place, he experiences the birth and growth of meanings that evolve from identifying others and being identified by them. And in his departure, he knows that once again he should leave his recognition behind and will be subjected to a new course of identification or even misidentification.

What is obtained in return is the transcending 'self' towards actualization which, through encountering this ocean of meanings, has been constantly emerging and strengthening. [53]

Despite the resistance that the unfamiliarity forces on my ego, I begin the experience and start the practice.

Whether I am taught by a young, empathic teacher in Dundee, or by an experienced, sceptical master in Tehran, I feel a strong desire to exhibit my skills. The lack of identification simulates a feeling of suspension in me. Like I am holding on to my identity but underneath my suspended self there is no recognition to receive and connect me to the ground. I find the way to overcome the awkwardness of placelessness is to find and introduce myself through my practice, as if, I take refuge in my familiar alliance, to my craft, to compensate for my sense of alienation and lack of identification.

I hear a similar story from the award winning ceramist Lara Scobie. Lara won a Flecher ceramic award in 1992, when she was a recent graduate from the University and so she says,

My young spirit was thirsty for the challenge and doing a difficult job that others would not be able to do.

[53] I discussed this point earlier that the self emerges from embeddedness in a culture. According to Kegan, this emergence is motivated by the need for self-actualization and autonomy. By strengthening the self I mean approaching to a more self-actualized and autonomous idea of the self.

In the new, unfamiliar world outside the university, Lara wanted to be recognized by others, as I want to be in this new workshop.

Lara's stunning stoneware vessels, which brought her recognition and the prize, definitely embodied her ambition. But the rest of her practice was affected by the fundamental change in her life. She says, *I became a mother and after years of being away from the practice, I came back with a different view. I did not want to be separate from others; I wanted to be connected to people through my work.*

With Leanne, roles and duties are defined and clear. Even the final object of experience has been already decided. Although she is assigned as a teacher, it is apparent from the beginning that neither of us will have control and authority over the other.

With Behzad, however, there is nothing special to achieve. There is no planning involved prior to the practice, neither of time, nor for objects. Plans appear and evolve through the practice. The ambiguity and curiosity of what comes next intrigues me to go further and return to this new home every morning.

In both workshops despite the busyness, I find my place quickly and start up the practice. Once I embrace the familiarity and the challenge of the work, the unfamiliarity of the places disappears. I do not quickly integrate with my surrounding, my bench is a separate place from the rest of the workshop where every now and then someone knocks on its door and comes in to my territory.

But this isolation will not last. Sooner or later I need to join the dynamics of my surroundings. With Leanne my experience does not last long enough to explore the 'how' of this integration, as the practice is mainly object-oriented and begins with a particular outcome in mind. Once the primary knowledge is acquired I leave the place. My resistance to integration wins over my reasons to stay.

The primary sense of alienation starts to disappear in Behzad's workshop once I receive his recognition. His initial doubts and distrust seem to be fading in response to my frequent and enthusiastic presence and also my finely made objects.

Integration with the rest of the people in the workshop happens more slowly. The engrossing process of making keeps everybody focused on the work in hand and unless one needs something from someone else, then two people can sit next to each other for hours without any communication. Nevertheless, even short interactions, listening to voices, watching others work, laughing together, and hearing their concerns begins to unfold identities and bring a sense of caring.

7.3.3. The Master

Michael Lloyd and his family live a rather exceptional life style at the heart of nature, away from the speedy, consumerist, and machine- oriented influences of society. This intimate relationship with the surrounding natural environment reflects Michael's naturalistic philosophy and, in my view, his positive attitude towards his life communicates the coherency between his inner belief and outer life.

Michael repeatedly says, he has never liked to be entertained and since a young age he had the ownership of his own entertainment, which mainly included observing and drawing nature. After living with his family for couple of days, I understand his point. There is an 'active element' in every corner of the house where there is a family member. Where there are television sets in most houses to entertain the passive viewer, the Lloyd family places creative acts; gardening, baking bread, playing music, etc.

Living at the centre of one of the busiest cities in the world, Nasser Giv's life style is also distinguished from a typical metropolitan life in the city. Among his distinct characteristics is his dedication to educating young people, which may not be greatly desired by men of such a high status in the world of art and creativity. However, in Nasser's case, satisfaction from the knowledge exchange precedes achievements in the world of fame and the glamour of artistry. His generosity of teaching goes to the extent that when the shortcoming of the established

academic framework in the university restrains education, he holds classes in his private workshop and hosts students in his home.

While undeniable differences, from cultures to interests, separate the ways of being of Michael Lloyd and Nasser Give, both of whom I consider masters in their field, their uniqueness of the way they each are, suggests similarities, not in the 'what' of their ways, but in the 'how' they came to be in these ways. Perhaps the most luminous resemblance can be found in the assertion of their own creative being. Rather than conformity with the common patterns of their societies, it is their non-conformity which is not adopted for the sake of being different (as many youngsters desire to be), but arises from relating to, having a dialogue with, respecting, and understanding the self and following the path which allows its actualization. The sound of this self- dialogue can be heard through the narratives of their lives.

After graduation from University, Michael, unlike many graduates in search of recognition and stability, chose to live the life of an unknown traveller floating on rivers in his mobile house.[54] *Without financial and social restrictions tied to the land I had the freedom to do what I wanted to do and to be who I wanted to be,* he says.

Despite his success, Nasser Give left the study of medicine, a legacy of his family and highly ranked by his society, to become an artist/ craftsman.

Medicine didn't feel right. I was not my self. Something important was missing from my life, he says.

The question of whether the power of 'making' in their hands navigated them in such novel directions and towards the situation of their current life, or the idea of living such a life drew them towards craftsmanship, in other words, whether the idea emerged from the practice or the practice followed the idea remains unanswerable.[55] Nevertheless the interwoven relationship between the two features and their interconnected evolution seems beyond question.

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[54] The uniqueness of Michael's life style made him and his wife an interesting case and subject of an article in a French newspaper

[55] Writers like Thelen, Johnson, and Lakkof argue that embodiment is the source of thinking. So through the lens of embodied cognition, practice precedes the idea. (See in the chapter of experience and

An outstanding feature of their life narratives, which is of interest in my research, is their boldness and courage in discovering and listening to the self and actualizing the 'I' that is left dormant by many men and women who choose to listen to the hubbub of their societies. Yet they also admit and embrace their belonging to the web of being, which is upheld by their relationship and harmony with the whole.

It is this manifestation of the actualized self that I call mastery. Mastery, as I conceive this state, is no longer attached and defined by skills and objects and is not concerned about being known and recognized, but resides in the state, which I call 'in betweenness' . Such a state harbours the balance that is demanded by the principles of self-actualization. It is development beyond autonomy.[56]

Self-actualization is not a destination to arrive at by 'knowing the way', but is part of a life process, which has to be lived to become, to understand and to sustain. A process, when it concerns a complex system like human beings, is an irreducible whole which cannot be broken down into facts and rules.[57] The understanding of a complex process is unattainable through simply gathering information the way science wishes to frame and validate fractions of processes as knowledge of the whole.

The fragmented approach, which I have tried strongly to avoid throughout this thesis, would encourage data analysis and statistical inference in order to arrive at scientifically approved information about the degree of the impact which craft practice may or may not have on the self- actualization of the practitioner. However, as the life process is in itself a story with a beginning, and end and an underlying theme, I will continue with the rich and resourceful method of narrative, which is open to different interpretations and the reader or listener can join the narrator in producing knowledge.

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embodiment). Nevertheless, here I see the subject through the lens of narrative where answers to questions such as this one are uncertain and subjective.

Also Frank Wilson(1998, p.11) observed, '(people whose careers depended on unusually refined hand control) had made a succession of discoveries that had been followed by a strengthening of the desire to learn more and a determination to "get it right", or "find the truth," no matter what the obstacles. This process always resulted in a distinctive personalization of their work, and a growing sense of (and demand for) independent.'

[56] Referring to Kegan's concept of development beyond autonomy. see in Chapter 6

[57] (Goodwin 1999; Goodwin 2007)

7.4. Self Knowledge, Self –transformation, Self- actualization

The apprentice stepped into the workshop to learn the mysteries of the work, the rules of listening and expressing, the norms of dialogue with materials, the skills of craftsmanship, and the knowledge of doing. Under the sovereignty of the first home, the apprentice learned about responsibilities within the workshop and under the guardianship of the master, stayed immune from the expectations of the outer world.

The journeyman stepped out of the workshop in pursuit of autonomy, to embrace the unlikeliness of the outside world and the uniqueness of the self, to experience familiar ways in unfamiliar territories, to explore different faces of the same reality, to learn the skills of connecting and the knowledge of the self in connection, and to make herself known.

By stepping out, the journeyman walked into a realm of unmediated reality, where her actions met inescapable reactions, and her integration lay in understanding the exchanges between actions and reactions. The journey then changed direction from the proficiency of making things to a quest for understanding the relationship between her self and the world and exploring the enigma of transformation. The meaning of craft expanded from 'making change' in the material by connecting to it, to 'becoming changed' by being connected.

As Carla Needleman wrote,

' The emphasis was shifting. A new attitude was forming, and attitude is everything… as I began to be more and more interested in what the craft was revealing to me of myself, I became interested in this attitude, that is, I began to take the attitude itself as a material, just as the clay is material.'[58]

While engaged with the practice of life and its daily connections, she appointed mindful perception as her guide, as her maker, and the growing enthusiasm and evolving awareness as her companions. Like Needleman, she put her 'self' under the spotlight of exploration. How else would she unfold the change if not by becoming the change?

[58] (Needleman 1979, p.15)

My Journey of Becoming

The above narrative is a brief description of the journey of my self-discovery in parallel and entwined in the study of craft as a PhD researcher. As I am running out of experience at the level of mastery of crafting objects, crafting the self- by this point as the underlying theme of the research- takes over and becomes explicit. After all, the main inquiry of the research (exploring the transformative quality of craft practice) which constituted and directs this study, circumnavigates the inner world of the craft practitioner. Making objects is only an excuse to capture this inner world. As Needleman puts it , -

'The object in our modern life do not touch our inner life, the wish to rediscover the connectedness between the inner and outer through working directly on the body and the best of our understanding, can lead to a shattering self-discovery.'[59]

As a jeweller craftsperson, I, too, became fascinated by the self- awakening and self-transforming effects of such a connectedness over the period of practice which I have referred to as my apprenticeship in the jewellery workshop.[60] My curiosity into the essence of this connection, between the inner and outer worlds, led me to research this topic for my PhD.

It is now more than four years since I set 'understanding' of this essence as my destination. I now look at where I stand at the end of my PhD journey and I find a shift in my underlying research concerns from self-transformation through crafting the object, to self-transformation through crafting the self.

Somewhere in between, the material turned to my own self, embedded in the environment and the culture of the outer world. The maker has turned to my self, to the self that lies at the depth of my inner existence. The inquiry then continued to be on the connectedness between the inner and outer worlds.

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[59] (Needleman 1979, p.48)

[60] I am referring to my jewellery craft practice before starting a PhD.

These four years however, been too short and the concentration on the practice of 'making objects' insufficient for the craft practice to take me to the level of mastery, yet the time has been long enough to stimulate my curiosity and enthusiasm enough to motivate me through the quest for self-knowledge and to unravel some mysteries of self- transformation through the connectedness between my inner and outer selves.

Through the core of every process, whether a process of making an object or understanding a subject, the self runs through experiences and knowledge expositions and transits the stages of transformation.[61] Such an underlying constant change that is taken for granted and left unseen, stands out once the self turns to the subject of its own exploration.

As looking closely at the process of 'making' transferred my attention from the process of 'making objects' to the process of 'becoming changed' in the early stages of the research, the question of 'what is the self who makes and changes' became more prominent. It turned me to an apprentice in the workshop of self- crafting. In pursuit of an answer, as an apprentice does, I looked into the work of some masters of philosophy and psychology.

In Chapter 3, 'The Idea of the Self', I inquired into the essence of the self and followed its transition throughout history, from its celestial to its terrestrial transformation and from its attributes of nature to nurture. Carrying the baggage of the philosophical self, I arrived at Hegel's phenomenology of 'becoming', where the self emerges through a dynamic relationship and negotiation of consciousness with the outer and inner worlds.

I found Hegel's idea of the self aligned with my perception of the self. In other words, I vaguely recognized Hegel's self in my own self. As Heidegger argued, we understand things based on our pre-understandings. Therefore my understanding of Hegel's self is only my interpretation of it based on who I am.

Drawing from his philosophy, my idea of the self began to entwine with the idea of development. The combination of both was assembled in a spiral of development, where each upward moving circle was made through a dialectical relationship between oppositional forces

[61] This is extensively discussed in chapters 5 and 6.

and their agreement. This contained conflicts as well as harmonies. In my view, it represented the encountering of the inside and outside selves and the emergence of a new self.

The spiral of development, holding my idea of the self, stayed with me through my later investigations. My mind adopted ideas, which my self could relate to and dismissed those for which I could find no correspondence within my self. When the abstract world of philosophy hindered my understanding, consulting psychology then provided the means of relating and understanding by applying the abstract concepts into the perceptual world. This is how my idea of the self was shaped and reshaped.

Abraham Maslow says,
'If the only tool you have is a hammer, you tend to see every problem as a nail.'

Once you have an idea of the self, you put yourself and others into units of your idea. Having an idea of the self coexists with having an idea of others and giving meanings to their behaviours. As I said before (in Chapter 5), we create a stable abstract world of meanings to mediate between our changing nature and our changing environment and with the stability it offers we are able to connect to each other, as the same people, and to the world regardless of the constant changes we all go through. Ideas can be recorded, engraved on stone and kept forever to be referred to and learn from, yet it is the passing experiences that construct an unspoken knowledge of being among others and having to navigate the self through the instabilities of everyday life. (See Chapter 6- Experience and Embodiment)

Like an apprentice who is safe from the instability of the outer world while under the supervision of the master, adopting the master's idea of the self is sound and stable but not real, as reality is in essence unstable and changing. The reality of the master's idea is only evident to the master, not to any other adopter, as one can only interpret another's idea based on his or her own pre-understandings.

Thus my idea of the self, greatly inspired by philosophy and borrowed from psychological theories, had to be exposed to the wholeness of reality to become my own idea of my own self. Openness to experience encompassing unmediated contacts and interchanges between the world and my self, became my next engagement.

It was in this arena of experience that my self-searching process and the process of craft practice appeared to share roots, as in both processes knowledge is inarticulatable and lawless and emerges through the practice of making unmediated relationships between the self and non-selves. And in both cases, the ability of thinking creatively was preconditioned by the ability of doing things creatively. Simply put, I believe knowledge in both processes is deeply 'felt' rather than realized.

From this point on, my interest in self-transformation proceeded under the concept of 'crafting the self' and continued with my research on crafting the 'object' including my apprentice and journeyman experiences which I described in the last two sections.

The journeyman embraced an undefined and infinite world beyond the master's territory. She relied on her particular knowledge from the familiar workshop and her devotion to learning to take her through the experiences of the outside world.

Equipped with the preliminary knowledge of the self and a determination to understand the deeper layers of 'who I am', I appointed experience as my leader to transport me from the 'idea' of the self in my 'mind', to the 'understanding' of it with my 'whole being'.

This assignment was not meant to add a new phase of experience to my life practice, as every day life is already filled with experiences, but it was meant to lead me to the practice of 'presence' or conscious participation in the experience. Perhaps this is the practice that brings crafting the self close to the realm of spirituality.

Edmund Helminski, defines presence, as 'the quality of consciously being here.' This writer in the fields of spirituality and transpersonal psychology maintains that, '[presence] is the activation of a higher level of awareness that allows all other human functions- such as thought,

feeling, and action- to be known, developed, and harmonized.' He believes that unless the human conscious presence reveals the unity of their essence with the rest of the world, they will succumb to unconscious forces that separate them from other beings. [62]

Spiritual approaches in the search for universal unity was not intended as the experience of conscious presence in my practice. Nevertheless, the idea of unity did not seem like a cryptic made- up story as the conscious presence found a more active role in my experiences. I will try to clarify this as the narrative proceeds.

I realized that my silent conscious presence and the observation of the self throughout and after experiences, gradually turned into questioning thoughts, feelings, behaviours and actions, that then emerged from connecting with others. In effect, the questioning practice brought me into a mode of dialogue with myself. My being was divided into two agents, a questioner, to which I refer to as my 'consciousness', and a doer that is embedded in the environment, involved in relationships and subjected to feelings, thoughts and actions. I call this second agent my 'Self'.

The dialogue between the two recalls a craft process in which consciousness is a maker and the Self is a material. As the maker touches and assesses the material, the consciousness questions the Self, who in this mode is no different from the clay or metal.

As the clay is in touchable distance from the potter, when being questioned by the consciousness, my Self becomes a distant being from me and is conjoined to the rest of the world that is not my self.

As the craftsperson drops the ego and connects to the material free from any ego conditionings, my consciousness learns to suspend presumptions and bracket 'taking for granted-ness'- as descendents of conditioning- and to connect to my Self free from judgments.

As in a dialogue with the clay where the maker listens to its voice and respect its story, the consciousness practices listening to the Self and respects its experiences, cultures, nature, and every other component that makes the Self what it is.

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[62] (Helminski 1992, p.viii)

As the craftsperson respects the resistance in the material, my consciousness learns to respect the resistance in the Self. Like a wood carver who manipulates the carving to include the wood knots in the design, the consciousness manipulates the questioning when it raises pain and unease, until the time comes when the Self gradually allows the consciousness into the hideout of her secret fears and tendencies. Perhaps this is the place that Carl Jung's deep psychology named the unconscious.[63]

As connecting with the material transfers the maker, I believe, such a connection with the Self transfers and develops consciousness.

7.5. From Self knowledge to Self-development

As my consciousness questions my Self, my actions and behaviours, thoughts and feelings meet the 'why?' question once they arise out of my interactions. Searching in the self to respond to the question sheds light on the unknown corners of my self and unveils the hidden faces of my personality. It defines my Self to myself, differentiates me from the rest of the world, and moves me forward on the track of self-knowledge.

On the other hand, once consciousness distances the Self to observe it, it puts the self next to the rest of the world. When my consciousness poses the question away from presumptions, it treats the self equal and undifferentiated from all others whom I question everyday (in my mind or in physical reality) in order to know and to accommodate their new information into the orbit of my understanding.

In other words, through the process of questioning, the Self sees the self separate from others and consciousness sees the self as one of the 'others'. Such a constant shifting of viewpoint from 'I' to 'others' and from 'others' to 'I' boosts my tolerance and understanding of others, and more importantly, my sense of empathy. As I previously explained (Chapter 5- In the Making Change) empathy refers to, 'a sense of similarity between the feelings one experiences

[63] Discussed in Chapter 4

and those experienced by others, without losing sight of whose feelings belong to whom. ' [64]
Seeing the self as others, while increasing knowledge of the self, enhances the capacity of seeing others as the self.
As gradually my vulnerabilities, uncertainties, fears, concerns, delights, and desires and how they derive from my emotions and influence my behaviours come to my awareness, I can also relate to the behaviour of others directed by their fears or desires and connect to their concerns through channels of empathy.

My narrative of 'crafting the self' continues on this path. As in the process of 'making', the material turns to a distinct object, through the process of questioning, the Self becomes known to the self and distinct from others. And, as the making process transforms the maker, the process of questioning transforms the consciousness and the self. I can only assume that this is the way through which self-knowledge leads to self-development.
Perhaps, in a stronger and more frequent presence of questioning, the idea of undifferentiated reality and universal unity become more susceptible to understanding.

7.6. The State of In betweenness

The journeyman recognizes the doorsteps of mastery. She has experienced the apprenticeship, the period of stability and embeddedness in the workshop, being lost in togetherness with others, and submission to the master's teachings. The journeyman has gone through the experience of homelessness in the journey. She lost her self and strived for rediscovering, rather than remaking it, only this time she was conscious of influences and independent of the authority of others and through her own experiences. However, the journey continues and her idea of the self changes as her self transforms. And finally she can see the view of mastery. Without yet reaching inside, she knows that neither the self nor others, autonomy or embeddedness,

[64] (Baofu 2011, p.114)

authority or submission, reaching out for knowledge or introspecting for understanding would define her new home of mastery. It is in the space in between where the mastery lies.

Following the footsteps of craftsmanship and immersing in the flow of conscious presence brought me to overlook the place of 'in betweenness', where I believe mastery lies, regardless of whether it is the level of mastery that is arrived at through crafting the object or crafting the self. Contrary to my argument throughout this chapter about the centrality of experience in the understanding of reality, I have no experience of mastery but can only speculate on it based on my previous experiences and understandings. In my view, mastery is a far-reaching, mirage-like state of being, which moves further away with every step that is taken towards it.

It emerges when the dwelling apprentice encounters the journey of the journeyman, the inside meets the outside, and the self connects to the world at a level of maturity where contradictions turn to opportunities for dialogue. The state of mastery transcends each of them separately and includes all of them together in a point of balance between and above all the contradictory directions.

The PhD study offered me a variety of contradictory or dissimilar essences through which I found the opportunity to practice the skill of dialogue, to craft the self and to experience the state of 'in betweenness'. On the road to this place a new self has been arising. Its emergence has been gradual and overshadowed by conspicuous displays and endless discoveries. Nevertheless, it has been growing through participating in all kinds of encounters, embodiments and understandings. It has been developing through interactions, integrations and dissociations, and yet is hardly recognisable as my own self. Only at the moment of withdrawal from the forward movement in the outside world, when the mind steps into the ocean of the inner self and glances over past memories, does the magnitude of self-transformation become revealed to my self.

As Keirkegaard truly says;

'We live our lives forward and understand it backward.'

Backward looking at my life reveals the more actualized self that I am at the present time compared to the one I was in the past. It unveils the (what I now consider) weaknesses of my

old self, my dependence on the ideas of others, my lack of experience and understanding, which along with borrowed meanings and values defined my simple world and drove my biased opinions and judgements.

Backward looking I see my 'ignorant' self. However, when I see my self at the present time, the ignorance seems bigger and deeper.

In the journey of my PhD, through the process of researching the crafts, I have studied the principles of transformation in books and in experiences, in philosophy and psychology, followed its trace in the jewellery and pottery workshops, and in the stories of others, apprentices, masters and journeymen, in the principles of cognition and the effects of practice, in the work of the hands and the role of the mind, in the giving of nature and culture. I have brought myself into dialogues with my self, and I have divided my self to understand others. I have connected to others to understand myself. And at this moment, the valuable souvenir of this journey has been an awareness to the abundance of knowledge of the self and others to be learned, which multiplies and complexifies at whichever milestone is reached. Such awareness is not attained without an awareness of my endless ignorance, as any door that my knowledge opens, leaves countless closed doors so that when I choose to open one, I can only leave the others closed and ignored.

Nevertheless, as Stuart Firestein writes'

'Knowledge is a big subject. Ignorance is bigger. And it is more interesting'[65]

Awareness of ignorance encourages knowing and the desire to know motivates connecting and an openness to experiencing. Just as a craftsperson treats every new piece of work as a new experience, connecting to the world from the viewpoint of ignorance provides one with an opportunity for crafting the self. It prevents residing in beliefs and ideas which, in the long term, may turn into one's prison of dogmatism. It gives one the possibility to enlarge his or her horizon by seeing, feeling, and connecting to the world through a new perspective and by opening a new door of knowledge. Although it means that the land of mastery remains

[65] (Firestein 2012, p.10)

unreachable and constantly moving away, it serves us in what we need in achieving a better quality of life and a more sustainable future.

As Sack puts it,

'As our horizon enlarges, we enlarge, and as we enlarge, our interests overlaps.'[66]

7.7.Weaving Things Together

This thesis is formed through the development of three streams of crafting that emerge from each other then flow and ultimately disappear into one another.

The first stream of craft is the practice of making objects, the second is the craft of self-transformation, and the third is the crafting of this research.

The craftsperson in all of the three kinds of crafting is myself and the craft journey across all three streams is made as a transition through the three stages of apprentice, journeyman and Master. Earlier in this chapter, I described these three stages in relation to crafting the object and also crafting the self.

As with the two other streams, in the third stream I began crafting this research as a naïve apprentice learning about the principles of the field. In the context of this research, the field includes the key concept of the research: craft, sustainability and the self. As I learned more about each of the subjects I explored more specific and deeper dimensions of each. This unfolded hidden relationships and the common grounds between them and also brought them closer to each other. For example, among many definitions which have been given to the concept of sustainability, I was inspired by John Foster's 'deep sustainability' and Arne Naess's 'deep ecology' and chose to follow this line of thought in my research. Both of these authors bring the problem of sustainability, which is generally regarded as a problem out there in the world, into the arena of the self and so makes it a personal problem.

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[66] (Sack 1997, p.6)

I pursued the same process in the context of craft. After the initial familiarity with the concept, my exploration continued where craft meets sustainability (The relevance of Craft to Contemporary Concerns (Page 33)).

Similarly in the context of the self, I began by gathering a diverse range of philosophical and psychological ideas on the self however, it was the Hegelian self-development which I followed and applied in the rest of my research.

So the three subjects of craft, self- development and sustainability came closer to each other through this initial stage of collecting information as an apprentice.

In the next stage, the journeyman, I was freed from the restrictions which 'not knowing' initially imposed on me, as I now understood and internalized some of the concepts. But I was also partly dependent on them as they were my way of communicating with others and particularly with future readers of this thesis.

With the degree of autonomy I had now achieved I then entered the collected information in a dynamic process of change. Chapter 5, 'In the Making (Change)' and Chapter 6, 'Experience and Embodiment' represent this stage.

Finally in Chapter 7, which I regard as the stage of mastery, I allowed the self to emerge and lead the research, free from any structural inhibitions. Where conventional academic writing tended to restrain self-expression, narratives appear.

Although the research developed through the stages which I refer to as apprentice, journeyman and master, these stages were not structured prior to the research but they emerged as the research developed. Such a development happened simultaneously with seeking the qualities of depth. In the process of moving from apprenticeship to the journeyman, my understanding of craft passed the subject-object relationship at the surface and arrived at the wholeness of the self in the depth. In other words, this research explores depth and development in craft and through craft.

Fig. 28 illustrates and visually summarizes this research.

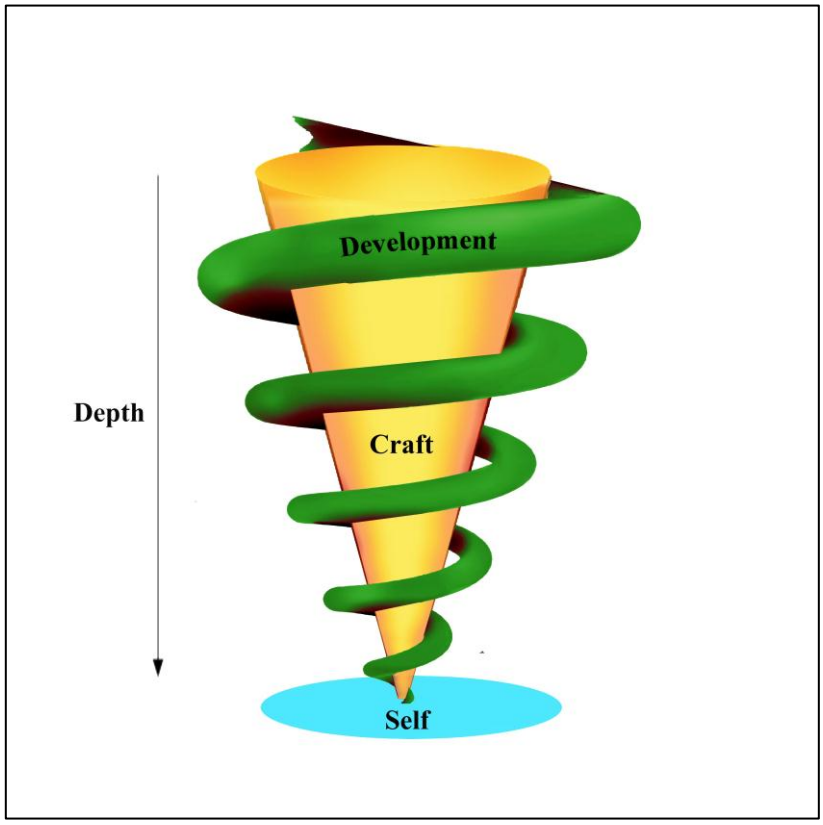

Fig 28. Depth and development in craft and through craft

FINAL THOUGHTS ON DEEP CRAFT

Even in the most advanced states and with the most astonishing technical developments especially in the field of information and communication and the worldwide distribution of knowledge through the Internet, the lack of full understanding seems to be a growing problem at the individual, social, national and international levels. Leaonard Boff points out that, 'today's society, which is often called the society of knowledge and communication, is in contradiction, increasingly creating more solitude in and miscommunication between people.'[1] Similarly, Nicholas Carr has argued that, what this modern means of knowledge distribution has done for most people is to extend the width of the shallow part of their knowledge.

Cyber communication certainly exposes more information to a larger number of audiences, and it also makes a great contribution to an increasing awareness of local and global issues, but the knowledge that is distributed and acquired through these means hardly seems to penetrate the surface level of *knowing* and rarely reaches the deeper level of *understanding*.

In her doctoral thesis, '*Designing in Dark Times'*, Barbara Brown points to the same issue when she criticized the shallowness of the existing solutions to the current global crisis. She argued that the failure to think deeply (in the case of her research, the designer's failure) about the roots of the problems, lies in a lack of understanding. Understanding, as Brown and many other scholars believe, requires an engagement of the whole being of the person.

Of course, some would rightly argue that shallow knowledge is enough to live by and, as the speed of progress in the past few decades suggests, shallow information can offer faster and wider development- if development is to be taken as scientific discoveries and technological advancements. Responding to this argument, Carr claims that knowledge is, in some sense,

[1] (Boff 2008, p.ix)

better when it is deeper, even though *deep knowledge* may not necessarily be essential for everyday life. What makes deep knowledge substantial is its contribution to the pursuit of meaning in life.

As many writers have stated, the most important activity of human beings is the search for *meaning*s,[2] and this, as Carr implies, is not to be found in shallow information but in deep understanding. I have introduced the term 'deep craft' earlier in this thesis to align myself with this same search for meaning through deep knowledge.

In recent decades, the adjective 'deep' has been applied by many scholars to the title of movements and approaches by those who distinguish their ways from those in the mainstream. This can be seen in areas like deep ecology[3], deep sustainability[4], deep culture[5], deep psychology[6] and deep economy, all of which engage with ecological, psychological, social and cultural situations in a more profound way than the more popular mainstream debates.

Arne Naess (1912-2009), the Norwegian philosopher and the founder of 'deep ecology' employs the term 'deep' to refer to 'the distance one looks in search of the roots of the problem, refusing to ignore troubling evidence that may reveal untold vastness of the danger.'[7] In his view, such a deepening lies in questioning. While shallow ecological movements are focused on confronting the surface problems, such as pollution and resource exhaustion, deep ecology searches for the foundation of these problems by questioning the standpoint from which they are seen. [8] Naess believes that by residing in the shallow, we develop concerns that are based on what happens 'out there', whereas going into the depth by questioning our concerns, means bringing the problem into the personal sphere and dealing with it 'in here'. 'Deep ecology' as a philosophy, challenges our understanding of ecology and ourselves, and questions our values on the path to seeking a meaningful life.

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[2] See chapter 5
[3] (Naess 1993),
[4] (Foster 2008)
[5] (Shaules 2007)
[6] (Jung 1969)
[7] (Naess 1993, p.12)
[8] (Capra 1996)

As I will explain later, *'deep craft'*, is similar to other *'deep'* approaches and is meant to add another category to the search for meaning in life and to open the door to a new audience. Also, as I will further discuss, all these deep approaches reach the same ground at the depth of their inquiry, even though they originate from dissimilar domains and from different superficial problem. (Fig.29)

As craft emerges from the relationship between the inner world of the self and the outer environment, 'deep craft' borrows from 'deep sustainability, 'deep ecology' and 'depth ecology', approaches that are formed around the self-environment relationship.

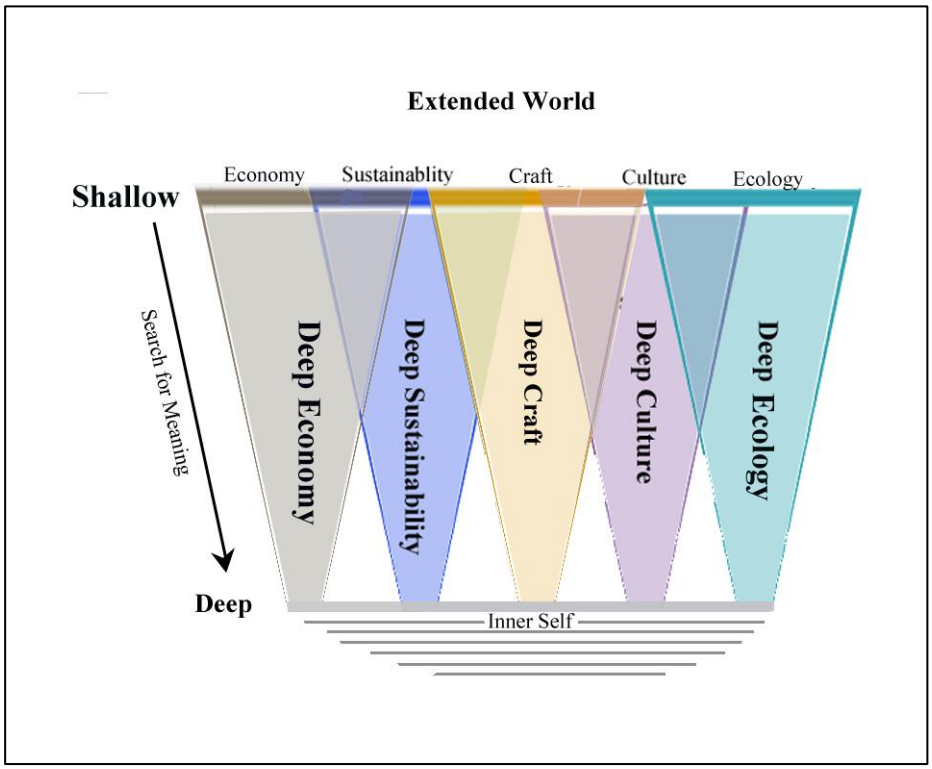

Fig 29. Deep approaches begin in different domains at the surface but reach a common ground at depth

In its general principles, 'deep craft' stands next to 'deep sustainability'. Referring again to John Foster's concept of 'deep sustainability', it encapsulates the view of sustainability which arises from the unconditioned being of individuals. Unlike mainstream sustainability which is primarily centred on economics and consumer consumption, deep sustainability draws attention to 'life hope, and 'life meanings' in searching for sustainability-oriented strategies. Foster claims that the desire to live a sustainable life is anchored in the fundamental need of humans

for meaningful lives and that meaning in life can only be addressed if there also exists a sustaining 'hope' for life in the future.

Referring to the concept of 'deep sustainability', Foster writes, 'it is deep because this recoil compels at the deepest human level, the level at which we are ourselves subjectively-given natural forces, vectors in the vast impersonal ongoingness of the life we are called on to respect.'[9]

Deep sustainability, like deep ecology emphasizes the coexistence and interdependence of all beings, but unlike Naess, Foster stresses the unique place of humankind within this interconnected whole.

David Abram uses the slightly modified term of '*depth ecology'* in which he follows Naess' and the notion of interconnectedness of the whole being, yet , like Foster, he acknowledges the important role and position of humans in this web of life.

Depth as expressed by Abrams and a group of other scholars in 'depth ecology', refers to,

' (1) Depth of immersion, which goes deeper into the soil of experience, to those deep, mystical experiences that spontaneously mark our soul and alter us in some way; (2) depth of consciousness, which entails the coming together in awareness, individually and collectively, through a process of deep inquiry into our values and visions; (3) depth of consequence, which address consequences of our awareness through various plans of actions in the different areas we are at…;(4) depth of emersion, which address how we realise our true Self through what we do in concrete situation.'[10]

As implied in Abram's definition of 'depth', understanding the grand interconnection of existence, rests upon the inner understanding of the self. Likewise, 'deep craft' places the 'self' at its heart and appoints 'self-actualization' as its destination and links the heart to the world through understanding. This, as 'depth psychology' suggests, involves exploration through the layers of conscious and unconscious self.

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[9] (Foster 2008, p.97)
[10] (Harding 2011, p.34)

I mentioned in Chapter 3 that '*depth psychology'* for a long time has been dealing with the deeper aspects of personality. Here, 'depth' refers to what's below the surface of psychic manifestations like behaviors, conflicts, relationships, family dynamics, dreams, even social and political events.[11]

Carl Jung, one of the main contributors to 'depth psychology', believed that in order to fully actualize, one needs to integrate the conscious and the unconscious. As he puts it, 'the result is an individual in the real sense of the word, a whole and indestructible self that can no longer be hijacked by splintered aspects or complexes.' [12]

Deep knowledge of the self however, is inseparable from deep knowledge of the culture in which the self is embedded. *'Deep culture',* as Shaules puts it, refers to 'the unconscious meanings, values, norms and hidden assumptions that allow us to interpret our experiences as we interact with other people.'[13] This is opposed to surface culture which is also the visible side of culture.[14] While surface culture represents cultural behaviours, deep culture includes those values and assumptions which motivate these bevaviours.[15]

'Deep craft', is not deep enough if it does not reach for an understanding of the interrelationships between humans and the culture which formed them. Learning and understanding deep culture is an experiential process. Its patterns are profoundly integrated in people's unconscious, taken for granted and considered natural for those who share a culture. Thus, the patterns are neither recognizable to the insiders of the community nor are they understandable to outsiders. People only come to recognize the depth of a culture when they move away from their own culture and become residents in a new community, where they need to adapt to a new culture. In the context of 'deep craft' this is called the journeyman's experience.

Shaules remarks, 'It requires a willingness to suspend one's outsider judgment and to attempt to see the world from a new point of view. In doing so, the internal logic of that community

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[11] (Chalquist 2007)
[12] (Butler-Bowdon 2007, p.172)
[13] (Shaules 2007, p.3)
[14] (Turner 2011)
[15] (Shaules 2010)

becomes clearer and one may learn to operate within this new cultural framework. It is this intuitively felt internal logic, the unspoken assumptions behind a community's behaviour, which constitutes deep culture.'[16] He adds, 'adapting more 'deeply' to a new environment refers to a need to rethink the out-of-awareness beliefs, values and assumptions that we normally use to make sense of the world and to get along with others.'[17] 'And in the process of learning these deeper lessons about our cultural host, we bring to light previously hidden parts of ourselves.' [18]

By referring to these deep approaches and to the meaning that the term 'depth' conveys in each of them , I also attempt to express the integral nature of 'deep craft'. 'Deep craft' is situated at the point where the self, the environment and culture meet. It involves deep, personal, environmental, and cultural understanding that lies in the understanding of the inner self. (Fig.30)

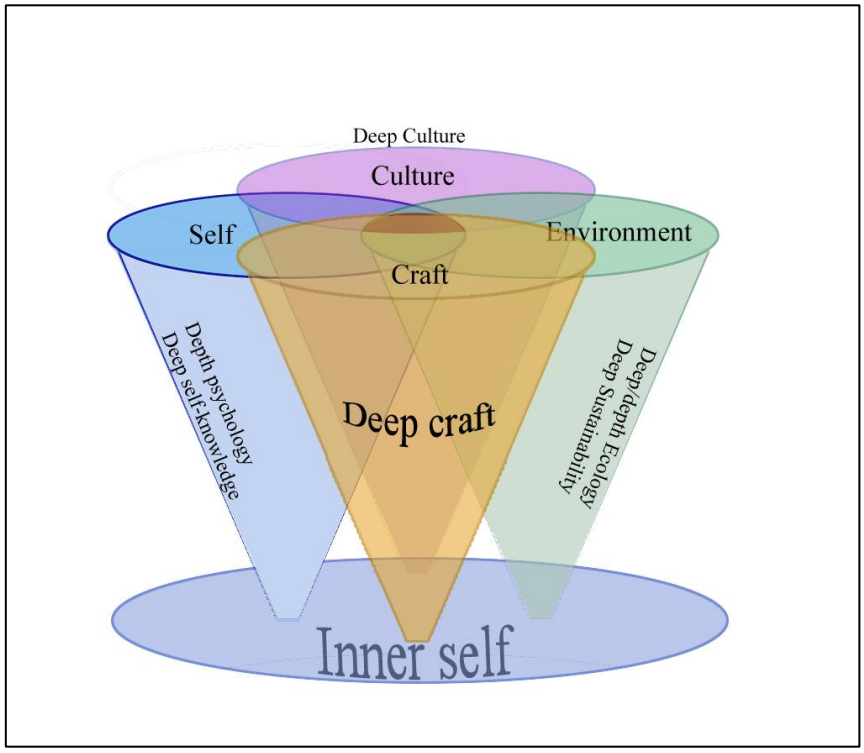

Fig 30 . Deep craft originates where the self, environment and culture overlap

[16] (Shaules 2007, p.13)
[17] (Shaules 2007, p.10)
[18] (Shaules 2010, p.5)

DEEP CRAFT

There are common grounds for the concept of ‘deep’ represented in most of the previously mentioned deep approaches, even though they apply the term in their own particular ways. I, also use these common grounds in order to formulate a definition for ‘deep craft’.

As I previously discussed, all these approaches tend to distinguish their ways from those of the conventional mainstream. This should not be taken as opposition, but as complimentary to convention, enhancing our understanding of the phenomenon and therefore reinforcing attempts to tackle the problems. Both deep and shallow approaches generate and form around manifested problems on the surface, but only the deep approaches penetrate through the superficial layers in search of the roots of the problem. This is like going upstream in a poisoned river. Sampling the water at a given point can help to identify that the water as poisoned but adding other chemicals to address the degree of pollution at the same point in the river only addresses the problem in a very superficial and less than satisfactory way. Moving upstream however to look for the source of the poison and then preventing the poison from continuing to contaminate the river is likely to be a better long term and satisfactory solution for all concerned. In deeper approaches, this search for the source of poison goes beyond the environmental problem and continues into the realm of meanings and values by questioning the viewpoint and he philosophy which allows such an environmental impact to occur.

Interestingly, in all the ‘depth –associated’ approaches, whether in the context of ecology and sustainability or culture and psychology, this search for the roots reaches the inner being of individuals and challenges their understanding of the self and the world. None of them suggests a problem- solving framework or a set of rules to be followed, but they all point inwardly to the self of the individual where they believe the roots of the problem as well as the solutions lie.

The implication of the concept of ‘deep’ in all of these approaches is to seek for a more profound understanding of the problem, which is essentially subjective and influenced by personal philosophy. For example, in referring to Naess’ ‘deep ecology’, David Rothenberg points out, ‘[It]-is a path of questioning, a discipline that does not gain adherents, but a method

that sets thinkers out onto their own, diverse routes. Ascending the same mountain perhaps, but choosing the way most appropriate for each individual climber.'[19]

The concept of *'deep craft'*, which I have tried to develop throughout this thesis, does not differ from the common grounds of these deep approaches. On the one hand, it separates itself from the conventional, object-oriented concept of craft and on the other hand, it refers to the relationships that craft unfolds between the craftsperson and the self and between the self and the world. Like other deep approaches, 'deep craft' is linked to the interconnected web of life, and for that reason its importance should not be undermined, even if at the surface it may be unkindly considered trivial and replaceable and its integrative nature may be ignored.

The term 'deep craft' also appears in Brian Arthur's book, *'The Nature of Technology'* where he refers to 'deep craft' as a set of knowings. In explaining this, Arthur writes,

'[Deep craft means] knowing what is likely to work and what not to work. Knowing what methods to use, what principles are likely to succeed, what parameter values to use in a given technique. Knowing whom to talk to down the corridor to get things working, how to fix things that go wrong, what to ignore, what theories to look to…it drives collectively from a shared culture of beliefs, and unspoken culture of common experience.'

He continues,

It also means knowing how to manipulate newly discovered and poorly understood phenomena, a type of knowing that comes from practical experimentation and research built up in local universities and industrial labs. A knowing that again becomes part of a culture.'

Arthur's 'deep craft', I believe, perfectly describes craft knowledge, as I have articulated it throughout the thesis where it goes beyond the knowledge of manual work employed in creating objects from conventional materials.

In my view and as implied by Arthur, if 'deep craft' is to be taken as knowledge, it should be described as the knowledge of relations, rather than the knowledge of things or situations in

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[19] (Rothenberg 1993, p.127)

themselves and for their own sake. Deep craft as knowledge should be regarded as the knowledge of how to relate to things and situations, and how to be related to things, situations, time and place. Such a knowledge of relations rather than fragmentations may not comply with reductionist abstract knowledge. For example, in the literature, craft practice is regarded as an unquestionable example of the state of flow, in which the person feels unaware of the passage of time. I argue that such lack of awareness is of the arbitrary time (hours, minutes and second), whereas the time that is related to the practice is never missed. A jeweller may lose the track of time as hours and minutes, but the specific moments where, for example, the flame should be removed from the metal is not lost. This second form of time is sensed, related, and acknowledged.

It is 'how to relate' that makes craft knowledge personal and closely linked to the inner understanding of the individual. And it is the inner development through this understanding which takes the knowledge of a specific context to another and to the non-specific aspects of everyday life. In this way, the knowledge of how to relate hands and materials in the jewellery workshop affects the way that the jeweller relates to the world. Therefore in my view, 'deep craft' rather than being a set of knowings, is an approach to 'being' which includes 'deep craft knowledge'.

It is as an approach to 'being' which forms and develops by crafting embodied and conscious relationships and communications with the properties of an environment; let's say materials, the workshop, home, work, culture and society, nature, and the world. Crafting, in this sense, is a dialogue. It is 'a flow of meaning'[20] *which is emerged from being physically, mentally and emotionally in touch and in conversation with the environment.*

'Embodied and conscious' relationship refers to the intentional presence of the mind in bodily engagements and perceptual understanding. Such a relationship, in the long run, calls upon the knowledge of the self who relates.

[20] (Isaacs 1999)

On the other hand, embodied and conscious presence in an environment, as David Abram points out, allows participation in its dynamics and access to its depth.[21] In other words 'deep craft' links the depth of the self to the depth of the environment.

To summarize, the concept of craft in this thesis initially began as a relationship between a particular type of person, generally referred to as a craftsperson, and some particular elements of the environment known as tools and materials. As the research progressed in depth, I substituted the particularity of the person and the elements of the environment for the particularity of their relationship together. I expanded the 'way of craft ' to all practices, which allow the autonomy of craftsmanship, and to all the people who search for self-actualization, and I called it 'deep craft.'

I believe the kind of relationship that 'deep craft' offers should be given more attention in our time when we, as I pointed out in the introduction to this thesis, experience all sorts of unhealthy relationships, not only our relationship with others and the environment, but ultimately with our own selves.

As I tried to demonstrate through this research, 'deep craft' can offer an opportunity for having a healthy relationship with the self.

The main contribution of this work is concerned with the self-transformation or the inner change of the practitioner. However, the contribution to knowledge extends beyond the self. Transformation of the self is likely to be a key attribute of ultimately moving individuals and their collectives to a sustainable way of living. This contribution may be introduced, facilitated, accelerated and disseminated by the individual's immersion in active, participatory education. The content and the processes of this thesis can contribute to the field of education for sustainability, development of skills and engagement with environment. All of these offer enormous potential for future research.

This work suggests that explorations of the inner person can contribute to the well-being of individuals. Well-being is an important characteristic of individuals who constitute sustainable

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[21] (Abram 1991)

societies and without a strong sense of self and well-being the quality of life may be compromised.

SO WHAT?

Deep craft, motivated by the search for meaning in life, unfolds deeper channels of connecting to the world through understanding the self. Searching for meaning in life is undoubtedly a substantial and determining factor in an individual's sense of well being and happiness.

However, an important question to be answered in this final section regards the opening claim about the contribution of craft to sustainability. Apart from the role of 'deep craft' in invoking self-development and enriching the personal aspects, how does it engage with the trajectory of sustainability and benefit the welfare of others - humans and non-humans?

In response to this question, I argue that the major transpersonal contribution of 'deep craft' to sustainability lies in its role in reinforcing the celebrated phenomenon of *caring* . Caring is a manifestation of deep understanding that arises from the inner self and appears in the external world in the form of action. As shallow craft deepens, its exterior vastness at the surface is narrowed through depth, until it reaches the sole point of the inner self. However, the deeper the search goes, the greater the caring aspect becomes. A narrow domain of self-centred caring on the surface turns to the vast radiance of world-centred caring in the depth and is manifest in the external world. (Fig.31)

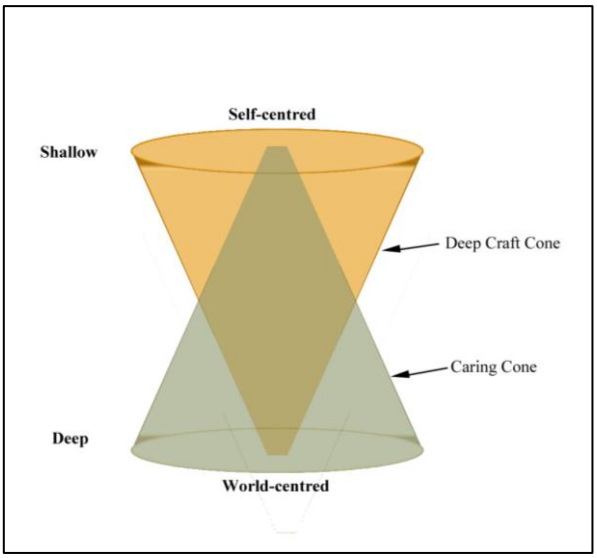

Fig 31.Caring expands wider the deeper 'deep craft' reaches

Michael Slote proposes that caring and its primary mechanism, empathy, can be used to understand and to explain ethics and justice. He argues that the ethics of caring can provide a plausible view of public/political as well as private/personal morality.[22] Despite this, we live in a world where caring is dangerously in decline and, at its best, is substituted by external regulations and duties. In Boff's terms, *carelessness* is becoming a sign of our time.[23]

Slote argues that, moral evaluation which arises from empathic caring may differ from the standards and systematic moral dispositions of the justice system based on philosophical and conceptual reasoning.

There are many arguments surrounding this increasing carelessness and its causes some of which suggest the need for approaches such as 'deep craft'.

Boff, for example, blames technology, particularly the 'online' phenomenon and the prevailing application of virtual reality for the growing carelessness. He notes,

'Our relationship with concert reality, with its smell, its colour, its sensation of heat and cold, its different weights and its divers resistance and contradictions is mediated through the virtual reality, which is solely image… The virtual world has created new habit for the human being, a habit that is characterized by a cocooning of the human being and by the impossibility of touching, through its lack of tactile experience and of human contact.' He then adds*, ' this anti-reality affects human life in what it possesses as most fundamental: care and compassion.'*[24]

Carol Gilligan, an American feminist ethicists and psychologist, argues that the declining culture of caring is provoked by the domination of a justice and moral system that is based on the male-oriented/Kantian philosophy. Referring to psychological explorations, she distinguishes the male associated justice, grounded on rights and autonomy, from female associated justice based on caring and connection. [25]

Both Boff and Gilligan see *connection* as the underlying notion of caring and identify physical and emotional disconnectedness as the primary factors in carelessness.

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[22] (Slote 2007)
[23] (Boff 2008)
[24] (Boff 2008, p.ix)
[25] (Gilligan 1982)

Making connection lies at the core of the notion of 'deep craft', which I have tried to develop and these are connections that are not merely made through hands, visions, voices, words and minds, or channels of feelings but through total integration , connections that are not solely made between surfaces and exteriors, but between inner worlds and their surface manifestations, not only between individuals, but populations of humans and non-humans. And finally, connections that arise from humanity and reinforce humanity because, as Abram remarks, 'humans are tuned for relationship. The eyes, the skin, the tongue, ears nostrils- all are gates where our body receives the nourishment of otherness.'[26]

All that is blamed for dehumanizing humans of our time is all that, in one way or another, mediates the relationship between their inner selves and the world. The challenge of 'deep craft' is to create channels of relationship to the world or to reopen forgotten ones which have been physically or emotionally blocked by mediators such as technology, wealth, fame and social recognition or religion, so big and so settled in their place, that convincingly appear to us as real worlds.

[26] (Abram 1996, p.ix)

EPILOGUE

It is now 24 years after my visit to my uncle's orchard. It's a beautiful day in April 2012 in the city of Dundee on the east coast of Scotland.

Losing Touch

Getting ready to go to the office, I wonder how cold the weather is outside so that I can decide which outfit to wear. A month ago, I would open the window to feel the temperature, now I can check the weather on my new smart phone. I *touch* the screen and drag my finger on the flat interface. The screen changes under my finger and simulates moving surfaces without me feeling any difference in my fingertip from the changes happening beneath it. I find the weather forecast page. 15 degrees Celsius and the sun icon on the screen mean that my 20-minute trip to the office doesn't involve an umbrella and warm clothes.

I set off down the road with my headphones over my ears. Instead of the noise of cars, I hear Ozzy Osbourne's 'Dreamer' and his concern for the future of 'Mother Earth'.

Gazing through the window at the world outside

Wondering if the mother earth will survive

Hoping that mankind stop abusing her sometime

No sounds of car engines from the street or heavy machinery from miles away can be heard, but neither do I hear the singing of birds, the happy laughter of school children or the whispering of the blowing breeze through the newly grown leaves.

I spend most of the day in front of the computer screen. I check my facebook account while having my microwaved lunch. The song is still lingering in my mind.

If only we could all find serenity

It would be nice if we could live as one

When will all this anger, hate and bigotry be gone?

There is a message from an old friend on my facebook wall. I don't consider myself an active member or a fan of social networking. I think real person-to-person interactions can be overlooked under the shadow of the virtual relationships. Despite all the possible disadvantages I wonder if facebook does me a big favour by keeping me in *touch* with my friends. There are more than 800 million active users on facebook. Doesn't this show how desperately we need to be connected?

While browsing on facebook I find a photo album from another friend. It's called trees. I click on to it and breath-taking photographs of trees appear on the screen. There are photos of trees in flower, trees with colourful leaves, and a photo showing rays of sunlight touching leaf- less trees on a misty day. I find myself staring at the screen for quite a while. I suddenly feel an urgent need to see a real tree. I need to touch the rough texture of the trunk, feel the warmth from the sunlight, smell the freshness of the new leaves and the soil still wet from the morning dew. I need to talk to a tree.

I take my eyes from the screen and automatically turn to the window. All I can see is an unpleasant barred frame of the window and cars in the parking area behind it.

I look back to the beautiful photo on the screen. I *touch* the images of the trees on its smooth surface on the sunlight and on the leaves. It feels all the same.

I think to myself: technology is amazing; it brings my friends and their stories into my office. It brings sun into my dark room, sunrays, mist and trees on my desk. I've been so charmed by what it brings into my sight, I hadn't realized that it's my heart that is slowly losing the *touch*…

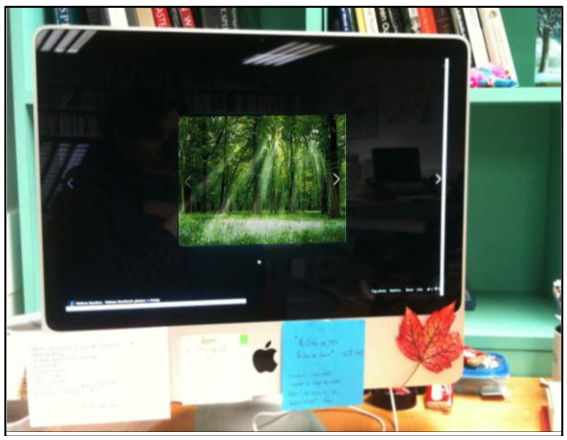

Fig 32. The tree on the screen

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